THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIV., No. 346. NEW YORK: SATURDAY, AUGUST 15, 1885. PRICE TEN CENTS.

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At the Theatres.

A Pair of Kids was presented on Monday night at Tony Pastor's Theatre. There was a large audience in attendance, composed principally of the friends of Mr. Kendall and members of the profession. The piece aims to rival A Bunch of Keys, Rag Baby and the rest of the family of farce comedies; but the kids are not destined to have a healthy existence, at all events not in this city. Everything about the entertainment, with the exception of Mr. Kendall, who as the old countryman is amusing under any circumstances and amid any surroundings, was disappointing. The farce itself has neither plot nor reason, and the fun is best described by the words horseplay and slang. There was bountiful hilarity while the star was before the audience, ventilating his quaint humor and getting off his dry sayings. It is barely possible that with some vigorous improvements and a general overhauling of the coarse dialogue, A Pair of Kids might be worked into a satisfactory entertainment. In its present form it is quite the reverse. Besides Mr. Kendall, whose specialties were certainly much enjoyed, nobody in the cast merits favor except Alfred Klein, who provoked laughter as an Irishman.

* * *

From grave to gay is as short a step as from the sublime to the ridiculous, and consequently the vast country crowds that inundated the city on the day of Grant's obsequies have been packing the theatres and bringing a rich harvest to the managers. On Saturday night every place of amusement was jammed to the doors by our provincial cousins, and the same impetus has been felt all this week. This stimulus comes at a welcome time. The theatres which have been fighting through the Summer needed extra support. During the rest of the month a number of theatres will throw open their doors and begin the campaign of '85 and '86. The Star is to be the scene of a debut next Monday. On this occasion Adelaide Moore, a young English lady, will essay an appearance as Juliet supported by a company composed of Joseph Wheelock and other artists of recognised ability. Whatever may be the outcome so far as the *debutante* is concerned, the rest of the cast is likely to satisfy playgoers. Romeo and Juliet and August are not easily reconciled, but there is always the element of chance in every new venture, and possibly the love of Italian galliard will prove a drawing card even in the dog days. On the same evening first-nighters will be drawn to Niblo's Garden, where Bartley Campbell's Clio, put on in a very expensive fashion, will have its first metropolitan production. There are other more or less important events on the *tapis*, but these are worthiest of present notice owing to their near proximity.

* * *

On Friday evening of this week there is to be another celebration at the Bijou Opera House—the 350th representation of Adonis. Despite the newspaper reports of disputes between the graceful and clever Mr. Dixey and his eel-like manager, the burlesque moves prosperously along on its marvellous run. The dancing and imitations of the star do not pall upon the public appetite, and Adonis is in trim for a much longer career in this city if good judgment prevails and the piece is kept on the Bijou boards instead of being removed elsewhere.

* * *

Myra Goodwin has emphasized the favorable opinion she created on her first appearance at the Fourteenth Street Theatre last week, and her fortnight's engagement there in Sis bids fair to be a gratifying success to the close. Next Monday J. B. Polk is to spread his Mixed Pickles before us at this place of amusement. The comedy has been commended in other cities, and Mr. Polk's characterization is described as being very, very funny.

* * *

The Willow Copse has been enjoyed at the Madison Square by small, select audiences. Mr. Couldock's performance of Luke Fielding is a sterling effort which lovers of really sound acting cannot fail to enjoy. The piece will be continued indefinitely, no positive time having yet been announced for its withdrawal.

The Musical Mirror.

A banner bearing the words "Victory—Mi[illegible]," etc., adorns the front of the People's Theatre in the Bowery. The much-litigated [illegible] was given an East-side hearing on Monday night. A goodly contingent of first-nighters swelled the audience to large proportions. Most of the principals of the first were engaged for the second production of the opera in this city. The opera at the People's is a great improvement upon that at the Union Square; but still, as a whole, it is far from satisfactory. The principals do not always grasp the sublety of Gilbert's satire, and thus many of the lines go for nothing. Then, too, the audience at a down-town theatre, especially at this season, is not of the kind to appreciate comic opera; and this class of entertainment has never been very successful at the People's. Still, the music met with frequent and very warm applause.

Roland Reed, as Ko-Ko, was as extravagantly funny as ever. His may not be Mr. Gilbert's conception of the Lord High Executioner; he too frequently displays a tendency to burlesque. But if The Mikado is to be an enduring success, Mr. Reed's Ko Ko will live as a convulsively comic performance. As the Mikado of Japan, Charles L. Harris was new to the cast, and a great improvement upon his predecessor. He invested the role with a mock dignity that was very amusing. Just a little awkward and nervous, as was to be looked for in a first performance, he gives promise of much better work as the nights go by. His singing of the music was very good. Alice Harrison repeated her success as Yum-Yum. She has toned down her kicking propensities, acts more naturally, and altogether has improved upon her performance at the Square. The indescribable movement of the facial muscles is retained, also that peculiar waddle, and in make-up Miss Harrison may be likened unto a belle who had just stepped out of a Japanese fan. Signor Montegriffo delivered his lines with much better effect than on his first metropolitan appearance in the role of Nanki-Poo. It is hardly necessary to add that he sang finely. Paul Bown was a very bad Pooh-Bah. His utterance was frequently so indistinct as to rob his lines of their meaning. Pooh-Bah is an important part, and the first clever singing comedian who seizes its opportunities will make a hit. It has been said that Mr. Bown was not feeling well on Monday night, and this may account for his shortcomings. As Pish-Tush, Mr. Broderick sang well and acted badly. Emma Baker's Katisha was a repetition of her excellent performance at the Square. Hattie Starr played and sang the small part of Pitti-Sing very nicely. The chorus was strong, especially the males, but not always responsive to Mr. Perkins' baton.

The costumes, by Eaves, were handsome, and the scenery in keeping with the other accessories. Next week, The World, the opera being transferred to the Union Square.

* * *

This is the last, positively the last, week of The Black Hussar at Wallack's Theatre. Colonel McCaull has achieved a feat in getting a run of a hundred nights out of an opera comique on the boards of a stock theatre in the Summer-time. Next Monday a musical comedy christened Chatter will be introduced to the New York public for the first time. Under a different title it was tried in Philadelphia last season with a specially selected cast, headed by Miss Cottrelly. She will play the same role here, and her efforts are to be seconded by several favorite people, among whom Olga Brandon, DeWolf Hopper and Jennie Reiffarth are prominent. The sale of seats for the opening performance has commenced briskly.

* * *

That the success of Nanon at the Casino partakes of the substantial character is attested by the steadiness with which the public goes to see and hear the sparkling opera. Whether the visitor uses his eyes or his ears to the more advantage it would be difficult to determine. There is much in the way of pretty femininity, briefly clad, to delight the attentive optic, while the melodious singing of the several accomplished principals brings the listener pleasure. Mr. Carleton, Miss Martinot and Mr. Wilson fairly divide the honors, and the rest of the long and capable cast assist materially in doing justice to both score and book.

* * *

At Koster and Bial's several new specialty artists have been introduced into an entertainment which is replete with enjoyable features. The *piece de resistance* is still La Belle Helene. As long as the curtailed version of this gem of opera bouffes remains popular it will be retained as the chief attraction at this resort.

Another Brooklyn Theatre.

"The Criterion Theatre, which has been leased by R. C. Hilliard and myself," said Wesley Sisson to a MIRROR reporter the other day, "is a new property. It is on the corner of Fulton avenue and Grand street, and a finer locality for a Brooklyn theatre you can not imagine. The principal line of Williamsburg cars—the Franklin avenue—run right up to it, so that it is going to cut in on the Williamsburg theatres too. The ride from there is only about fifteen or twenty minutes. The house is situated right in the fashionable locality; the Elevated station is within two blocks of it, and the Atlantic avenue rapid transit within one block. It is also accessible to South Brooklyn. R. C. Hilliard, you know, is a well-known society man on the Hill, and is the President of the Gilbert Society. We intend running the theatre as a combination house."

"When do you open?" asked the reporter.

"Early in November. Mr. J. M. White, the owner, a well-known cotton broker, is hurrying along the building as rapidly as possible consistent with good workmanship. The house will seat about 1,200 and will be entirely fireproof. There will be a number of lodge and club rooms attached to the theatre. A number of attractions have already been booked, and I think the theatre will be a success. But for all that I have not yet altered my plans of ultimately getting the Lyceum Theatre in this city."

London Gossip.

LONDON, August 1.

The London dramatic season is now drawing to its close. It has been in many respects an eventful one. There have been a few great successes, or as managers put it, "phenomenal runs," but in the main thin houses and slim treasuries has been the case. Naturally each London manager will insist that his theatre has been the one exception to this rule. The counter attraction of the "Inventories," as the exhibition of the "Inventions" is called, is credited with much damage to the theatres, and the "cruel heat of the season," as the English describe a few somewhat warm days, also comes in for a share of blame in accounting for the dearth of theatrical patronage. Until within a few days the list of houses open to the public has been as long as ever. However, a manager must pay his rent whether or no his house is kept open. His scenery and appointments are a primary expense, and as to his company, they are in point of fact always sharers in his venture. The day has gone by when actors are paid a certain annual salary. Engagements in London, as in America, are nearly always for the run of the piece. It is the "fad" of the hour to denominate actors as an idle and frivolous set. The real truth is, there are very few men or women who work harder, or as hard, for that matter, or who are in such terror of being idle. A very large proportion of the London theatres have been carried on at half salaries. The manager has confided in his company, who have invariably preferred half a loaf to the other alternative of idleness and no bread. Theatrical managers are often Micawbers, hoping that at the eleventh hour something may turn up. These are the facts. To assign the causes proves rather more difficult. The public was more critical and more serious. It has watched the reign of burlesque sink from triumph to decay. It has seen comic opera, which once seemed likely to sweep all before it, dwindle quite to nothingness. Good plays, with good acting, still command good houses; but the charm is broken the instant the performance is second-class. We have become more serious, and are fonder of fresh air. The London season each year grows shorter as well as more concentrated. It clusters round the Derby week, but is good for little longer. The provincials obtain their pleasure near home, and London ceases to be the main centre of English folly.

Whatever, though, the theatres may lack in patronage has been made up in the crowds flocking to concerts, lectures and other mixed entertainments. Nothing in the way of this sort of amusement has been a more marvellous success than the short season of lectures on American scenery, illustrated with stereoscopic views, which Henry W. French, the Boston journalist, author and lecturer, brought to a close on Monday evening before a crowded house, composed of one of the most distinguished and fashionable audiences ever gathered at Prince's Hall. Both the Houses of Lords and Commons were well represented among the listeners, and as a matter of course the American colony here were out in full force. The pictorial illustrations accompanying the lectures are the most perfect of the kind seen in London during the past season. Mr. French has made many friends socially and professionally, who regret his near-at-hand departure for America. Already they look forward to his return to London to resume his lecture season for a more extended period of time than his first venture permitted. Among those who accepted Mr. French's farewell invitation were Mr. and Mrs. Beatty Kingston, J. H. Puleston, M.P., wife and daughters; M. A. Bruce Joy, Dr. and Mrs. Newman Hall, Dr. Kate Mitchell, the Hon. Thomas Waller, Consul-General from the United States; Max O'Rell, the Duke of Beaufort, Canon Harford, Earl Beauchamp, Mr. and Mrs. Routledge, T. P. O'Connor, M.P., and his bride; Sir John and Lady Monckton, Atherton Furlong, Lady Coke, Henry S. Wellcome, Dexter Smith, Sir Spencer and Lady Clifford, and many others.

On the same evening which witnessed Mr. French's successful farewell, Arrah-na-Pogue began its summer career at the Adelphi, lately the scene of a different kind of melodrama. It is a brilliant revival after a twenty years' rest, and still takes with the public, although the taste of the day is for a different sort of play. The once conventional Irish piece for some time went out of English fashion, and this has been because the doings of reckless agitators have given a very painful significance to the associations of England and Ireland. The present company play beautifully, and the piece has received a hearty welcome. Mr. Boucicault is sadly missed in the current cast, but his successor, Charles Sullivan, gives a very life-like sketch of a Wicklow carrier. Mr. Pateman, as Feeny, and Mary Rorke, as Arrah, are not disappointing, even to old London playgoers who remember Shiel Barry, Dominick Murray and Mrs. Boucicault.

But theatres or no theatres, people this week crowd to the Royal Academy, which closes its Summer exhibition to-day. Of the works of sculpture, Mr. Irving as Hamlet is really exquisite. The late Vice-Admiral, the Honorable Henry Carr Glyn, in terra-cotta, is also very life-like. This gentleman will be remembered as the one to whom Adelaide Neilson left her fortune, and who so shortly survived his devotedly loved lady. A terra-cotta of an ideal Oliver Twist is very touching in the simple pathos of its position and face. An oil painting of Wilson Barrett is very fine, but save for this there is a marked dearth of theatrical subjects both in the oil-painting sections and in the water-color divisions of the Royal Academy exhibit.

As touching Henry Irving, I am reminded that Ellen Terry's benefit came off last evening with great *eclat*, and closed the present Olivia season most brilliantly. The same play begins the September season. Stalls for Miss Terry's benefit sold at very high rates, some as high as five, even ten pounds each. Mr. Irving made a graceful speech of thanks in response to the clamorous calls for one from the crowded audience. The Lyceum may be classed among the theatres which have had a marked success in all plays produced this outgoing season.

Another successful theatre has been old Drury Lane. This week the annual meeting took place of the proprietors and debenture holders of this theatre in the saloon, under the presidency of Major Marcus Sharpe. The report showed that the total receipts for the year amounted to $51,850, including last year's balance. The payments amounted to $41,230, and again changing pounds to dollars, there was a balance of $10,615 at the bankers. The amount paid by the lessee was $30,000 and $6,500 for extra performances. The company paid $6,775 to the Duke of Bedford, the ground landlord, and $13,750 to the trustees of the new renters. The chairman in moving the adoption of the report said he was pleased to be able to say that thanks to the able management of the lessee, Augustus Harris, the theatre was now proving to be a very profitable undertaking. The report was adopted and on the proposition of the chairman, seconded by Sir George Armytage, a vote of thanks was accorded to Augustus Harris for the manner in which he had managed the theatre. His last revival of It's Never Too Late to Mend is as great a dramatic success even now in midsummer as though it were produced in midwinter. Charles Warner as Tom Robinson gives an absolutely faultless rendition of the part. As the young heroes, lovers, etc., Mr. Warner is always ill at ease. His performance of this sort of parts in the leading role in In the Ranks, also His Last Chance, was most unsatisfactory to all true critics, and both plays achieved success apart from Mr. Warner's theatric aid. I confess that I could not understand Mr. Warner's hold on the British public, but concluded that his true field was in the line of comedy or of character parts. Now I know I was right, and I yield to Mr. Warner the palm as an actor of exceptional merit in certain lines of the drama. The play is superbly mounted even to the minutest detail, and Isabel Bateman, Kate Bateman's sister, was earnest and painstaking. Mr. Warner is to appear at the Olympic in September, under the management of Mrs. Conover.

At the same time, or nearly the same time, the Adelphi opens its Autumn season with a new drama by G. R. Sims and Henry Pettitt. Mr. Sims is busily engaged on several other dramatic ventures for London Autumnal production.

As an item of interest to Americans, in closing I must record the success of Lizzie Kelsey at the Grand Theatre in Fun on the Bristol, which is here making the same success it did in America. An extra performance is announced for "Bank Holiday," next Monday, and Miss Kelsey, after the close of her London season, goes to the provinces with this amusing little play.

A. W.

Professional Doings.

—Milton Nobles opens in San Francisco on Sept. 28.

—Kate Castleton will play in New York in December.

—Mrs. Jay Rial and daughter have gone to San Francisco.

—Blanche Revere says she will star in Frou-Frou this season.

—John Mazzanovich intends settling down in San Francisco.

—Frank E. Starr, the "boy wonder," goes ahead of Patti Rosa.

—Myron Calice will return to America with the Vokes company.

—Harry Gwynette and George W. Deyo go with Rose Coghlan.

—Henry Miller has been engaged as leading man for Janish.

—Belle Urquhart is said to be engaged to a Brooklyn journalist.

—Mr. and Mrs. Joseph E. Whiting have arrived from Europe.

—Richard Webster has been engaged for W. J. Scanlan's company.

—Ogden Stevens has been engaged for the Clara Morris company.

—Emma Abbott is taking walking exercises to reduce her adiposity.

—Will H. Mayo has been engaged for the Storm-Beaten company.

—Minnie Miller has replaced Ida Bell in Adonis very satisfactorily.

—Polly McDonald is appearing in Koster and Bial's melange this week.

—William Brady will represent J. M. Hill in Buffalo the coming season.

—In September J. J. Ryan takes out a company to play Collars and Cuffs.

—Great preparations are being made for the storm scene in A Brave Woman.

—Odell Williams has re-engaged with Henry Chanfrau to play the Judge in Kit.

—Al. Hayman will probably arrive from San Francisco in about a fortnight.

—Thomas W. Keene is rehearsing his company at the Union Square Theatre.

—Mrs. C. H. Thompson has been re-engaged with the Burr Oaks company.

—Frank Howson will remain as musical director at the Madison Square Theatre.

—Miss Mittens Willett and Henry Aveling are re-engaged to support Fred. Warde.

—William E. Hines has been secured to enact the part of Jerry in Lord Tatters.

—Helen Standish will return from Europe in September to rejoin the McCaull forces.

—After a short visit to her family in Cincinnati, Sally Cohen has returned to the city.

—Alfred H. Hastings, an old legitimate actor, has been engaged by George C. Miln.

—S. S. Block has been engaged for leading juveniles in one of Harry Miner's companies.

—Mark Pendleton, the well-known actor, has retired from the stage and taken to farming.

—Lisle Leigh will play the juvenile part next season in The Inside Track with Oliver Byron.

—W. F. Falk has been engaged by Manager Duff to act as Treasurer at the Standard Theatre.

—Bartley Campbell's salary-list for his numerous enterprises foots up a total of $6,000 a week.

—Louis Vogler has been engaged as musical director for Lester and Williams' Parlor Match company.

—Frank Seixas is getting together an organization to be known as the Criterion Opera company.

—The People's Theatre, Cincinnati, will be mainly devoted to vaudeville entertainments this season.

—W. P. Webster has filled a great many weeks for the Kindergarden. Rehearsals are in progress.

—Joseph Levy will leave this city for St. Paul in a few days, in the interests of Lawrence Barrett.

—David S. Simon has been selected as manager for the Graham Opera House Company, Washington, Ia.

—Lotta will have twenty-four people in her company this season. Ben Crane is re-engaged as advance agent.

—Will J. Duffy has been engaged as business manager for Lizzie Evans. He left for the West on Monday.

—Rhea's company begin rehearsals, under the direction of Ben Teale, to-day (Thursday). The company is filled.

—Jacques Kruger arrived in the city on Monday morning from Ocean Spray to prepare for his coming season.

—Emma Field has signed with Harry Miner for juveniles. Miss Field was leading lady with Emmet last season.

—Mrs. Clara Fisher Maeder will play the Nurse in Romeo and Juliet at the Star Theatre next Monday night.

—Homer F. Emmons, late of the Madison Square Theatre, is painting the May Blossom scenery at Stamford, Conn.

—If the business of The Black Hussar continues up to the present standard, it will not be withdrawn on Saturday.

—Alexander Simon, of the Grand Opera House, Brenham, Tex., is in the city booking attractions for next season.

—Under the Ban, by F. B. Devereux and Mrs. Ver Planck, will have production at one of the city theatres this Fall.

—Ross W. Purcell has re-engaged with Jennie Calef. Charles Roblee, formerly with M. B. Curtis, goes in advance.

—A. W. Pinero, the London playwright, sails for America about Sept. 1. He comes to rehearse The Magistrate for Daly.

—The opening date of Theall and Williams' Novelty Theatre, Williamsburg, is August 31, when The World will be produced.

—On Friday and Saturday of this week, Adelaide Moore appears as Juliet at Newport. Society's approval will be invoked.

—Fred. F. Schrader writes that Tootle's Opera House, St. Joseph, Mo., is independent of all combinations or circuits.

—In a few days the alterations to the Comedy Theatre will begin. The Gilseys have decided to expend a large sum upon it.

—Daisy Wood has resigned her engagement with the Hobbies company in order to become a member of the We, Us & Co. party.

—Edward Bloom arrived in the city on Friday from Cincinnati, where he had been managing R. J. Miles' Chicago excursion.

—Ben Teal returned from Long Branch on Monday to direct Rhea's rehearsals. During the Summer he has revised all her plays.

—Messrs. Knowles and Morris begin their fourth regular season at the Brooklyn Grand Opera House on the 29th with Nordeck.

—R. E. J. Miles' son Lennie will probably supplant D. W. Clifton as treasurer of the Grand Opera House, Cincinnati, this season.

—Soubrette stars will be more than ever prolific this season. There will be many failures, but the source of supply in inexhaustible.

—Mrs. F. M. Burbeck (Nellie Lingard) left the city on Saturday night to play her old part in Youth at Providence for a season of two weeks.

—The Casino company responded liberally to the subscription raised by the McCaull company for the widow of the late Albert Barker.

—Negotiations are pending for the engagement of Tony Hart's company in Buttons at the Fifth Avenue Theatre within the next four months.

—Marion Erle has been re-engaged by James Crossen to play Mrs. Brown in The Banker's Daughter, in which she won much praise last season.

—Charles G. and Claude Amsden, last season with Hi Henry's Minstrels, have been engaged for Bennett and Moulton's Opera company.

—Nat Salsbury is Fred. Bryton's partner and backer in the latter's starring tour with Clay Greene's Jack o' Diamonds. Time is being filled.

The Giddy Gusher.

You would suppose that the actor man and his kith and kin would become so worn-out with theatre work during the season that wild horses could not drag them to a "show," when they had the opportunity to "loaf and invite their souls." Supposing that is your suppose, then you are all abroad. Just take a hot night and rise in any New York theatre and say, "I am looking for a leading man and first old woman." Half the house will be on its hind legs; and as for stars, a clear sky on a Winter's night couldn't show up as well as a theatre audience.

* * *

I always knew Harry Miner was one of the shrewdest managers in our midst, and was not surprised to find he had laid low till Sydney was gobbled, and the conflicting armies of Stetson and Duff had litigated and lawyerized The Mikado into a greater prominence than its real merits could ever have achieved. Then he annexes the company already tried on the "provincial dog" and the "municipal monkey." He will storm the country just as the opera is actually produced in this city, and skim the cream of patronage from off the milk of curiosity.

For adroitness and sharpness commend me to the rosy, smiling men who find time to buy diamonds, curl moustaches and accumulate adipose tissue—like Tony Pastor, Harry Miner and Theodore Morris. Therefore, I was not set back an inch when I found that the much-contested opera was to be done at the People's Theatre, and I went down there to see my friend Miner and The Mikado. I met more professionals than you can find on the Square of a fine afternoon. Frank Mayo and his wife; they have the pleasantest sort of home in Canton, Pa.; but on a nice hot night they can be found at a theatre in New York, and they were the first people I saw at The Mikado. Mrs. Yeamans and the jolly Jennie are popularly supposed to be at Atlantic City. There they were in Miner's auditorium. Albert Weber and Irene Perry are honeymooning miles away. Nevertheless they were in orchestra chairs that night. Ned Harrigan is in the Adirondacks. All the same, his clever face beamed in Miner's lobby, a positive promise of good things to come at the New Park this Fall.

* * *

There was Julia de Ruyther in the house. What a star part her splendid voice and fine dramatic ability would make of Katisha! She can walk all round these big lumbering women who look a lot, but who can't sing a little bit. There was Olga Brandon, taking it all in with her big eyes, and Louise Eldridge taking it all in with an opera-glass. Ben Maginley, with an ear of green corn in his vest pocket, and George Clarke, with a whetstone still carelessly grasped in his right hand, having forgotten to drop it when he hung up his scythe and left the farm that afternoon. Yes, indeed; there's not a better place to hunt up an actor than in a theatre during the heated term.

* * *

You see, when Rosenfeld did his lightning managerial change at the Union Square, I, who believed in injunctions, thought there would be no performance, and so missed the one-night snap. Therefore, Mr. Miner's production was the first view I had of the noted Mikado, and it's not worth the fight that's made for it. That it will be an entirely different thing in the hands of other artists I have no doubt, but its music is not striking and its libretto depends more on big words than wit. If octagonal syllabic attacks on the English language are funny, then the Dictionary can be read for a joke-book. It's a rehash musically, it's a rehash literarily, from the first bar, when the chorus ask us if we "want to know who they are." They do it in exactly the same bar of music in which we used to hear "And so do their sisters and their cousins and their aunts." All through there are reminiscences of the dear old predecessors without one such striking melody as "The Silver Churn," or "The Merry Maiden," or the Captain's song in The Pirates; not one such fine piece of composition as the Invocation in The Pirates. Nothing in The Mikado requires much study. You hear the first notes of any of the numbers and you can go right on and play them as if you had heard them a dozen times.

* * *

Old Buttercup, with her revelation, is done over in Katisha. The big aria of the tenor is gathered from previous strains heard in better days. The flavor of that well-known sentence, "'Tis now some twenty years," hangs over The Mikado. I honestly hope it will reimburse those who are putting out so much money on it; but I don't believe it will. When The Princess Ida was produced, I expressed myself as satisfied with one hack at it.

"Oh," said Jack Ryley, "when you hear the music everywhere you will change your opinion and see it a dozen times." But I didn't I shall go see him do Ko-Ko and make a big hit in it without doubt, and I shall go see the British rival that my intensely American friend Stetson will pit against him. But The Mikado, body and boots, will never hold on to the perch in my heart where the Pinafore, Pirates and Patience forever roost. Why, I'd climb off to Boston to-night to hear Pinafore well sung.

* * *

Harrigan tells me he has fixed up the Park in such a way that the theatre will pay him for his trouble it old Lavender should prove insolvent. I have great hopes of the old gentleman, however. I wouldn't wonder if in this character the great possibilities of the immortal Mulligan were renewed. The Mulligan lode was well worked, and Harrigan has struck a new vein that may pan out as rich in returning to that deserted placer, which was never more than prospected. At all events, as Charley Foster used to say, "The conditions are favorable." He has in Mart Hanley one of the luckiest men ever attached to the front of a "show." He's an element of success. I used to know an old lady who had a son of whom she said:

"He's as good to look at as a biled dish, an' you kin feel as safe with him as ef you'd took a pill."

The description fits Hanley down to the ground. He's as pretty to look at as a painted poster, and as for safety, Ned Harrigan can back him against the boss pill builder of the world.

The new comers to his company are good people. Stella Boniface will do the heroines of his plays as those interesting creatures have not been done heretofore, and no word of praise is necessary for the beloved members whose many successes have endeared them to us. So the New Park starts under most favorable auspices with Old Lavender.

* * *

Many times has the Gusher looked in THE MIRROR and cried for the gore of a compositor and the back hair of the proof-reader. The inscription on the obelisk is pronounced by printers to be only a shade worse than your Gusher's chirography, but after a brief acquaintance with it they like it, and handle it pretty well. Occasionally, however, they do raise hob with me. I never write "clever" that they don't set it "clean." They made me say that Abe Hummel was a miracle of *cleanness* instead of cleverness. Now let them say the "clean" face of Harrigan beamed in Miner's lobby instead of "clever," and I'll do a damage. Once I wrote of George Slosson as a *quiet little gentleman*. If THE MIRROR enemy didn't set it up "gaunt lithe gentleman," may I never see one of your checks. But the crowning enormity overtook me last week when I launched forth in praise of that blessed Scotch whiskey that I had run upon. The manufacturer's name is James Bell Russell, and it's sold wholesale by John Mather and Son, Glasgow—and you would have it the man's name was Runnells.

That mistake is fatal. Let's rectify it as quick as a distillery. The chances of getting it will be greatly improved if my admirers know what to go look for.

* * *

I want to say that Marjorie Bonner, not being a pet of the Agencies, is disengaged for the next season; that she is a very desirable young actress, being handsome, intelligent and ambitious. She made a great advance in her profession during last season, and is entirely competent to hold a good position in a good company. Her address is with the Actors' Fund and in THE MIRROR. That ought to keep her busy. THE GIDDY GUSHER.

Professional Doings.

—Arthur Forrest returned from England on Monday.

—May Blossom opens season in Montreal on Sept. 21.

—Nora Desmond has been engaged for the Boston Museum.

—Charles E. Fisher goes with Carrie Swain as stage manager.

—J. J. Langdon, the comedian, arrived in town on Monday.

—Harry Hardy, a cornet soloist, goes with J. K. Emmet next season.

—A. C. Hilsdorf will be stage manager for Rhea and play character parts.

—John C. Hicks and Florence Noble will star in a play called Drifting Alone.

—Ben Teale will supervise the production of Lord Tatters for Dan Maguinnis.

—E. E. Kidder, having safely launched Sis, is busy upon preparations for Niagara.

—Miss Gale, a Brooklyn amateur, will be a member of Lawrence Barrett's company.

—Alfred Joel has been confined to his room for the past few days with a malarial attack.

—William Gearen will remain with the Muggs' Landing company as advance agent.

—Alexander Spencer has been engaged as musical leader of the Shackford Opera company.

—Stanley McKenna's play, The Runaway Match, will shortly be produced in Philadelphia.

—Jules Keene, who has been with Buffalo Bill as treasurer, will return to the stage this season.

—J. B. Mason will return to the Boston Museum. He declined an offer to support Clara Morris.

—J. C. Scanlan is rehearsing the Bluff and other companies. He has more offers than he can attend to.

—Frank Daniels and the Rag Baby company will play for four weeks in San Francisco, beginning Oct. 5.

—Samuel Cox will be advance agent of the Black Flag and James Ryan business manager for E. F. Thorne.

—On Monday Gustavus Levick will retire from the cast of Nanon and his place be taken by Harry Standish.

—Marie Greenwald and T. J. O'Brien, recently with Harris' Opera company, have been engaged for Emma Abbott.

—W. T. Elliott has received an offer to take Minnie Maddern to Europe and fill some open time at the Gaiety Theatre.

—M. C. Daly returns to Annie Pixley's company to play the Judge in M'liss and other parts and manage the stage.

—James Bevins, late of Berger and Enos' Galley Slave company, is confined to his house with a badly sprained ankle.

—The Chase Brothers, of Holyoke, Mass., have secured all the Madison Square attractions for their New England circuit.

—R. H. Williams, formerly of Robinson's Opera House, Cincinnati, is stage manager for the St Quinten Opera company.

—Albertine Marshall has been engaged by T. Q. Seabrooke to play Jennie Weathersby's parts in Hobbies and other pieces.

—G. Herbert Leonard returned from England a few days ago. He is at liberty for leading, juveniles or general work.

—A new romantic play from the French of Plorivoir and Barricio has been adapted by Fred G. Maeder, who is planning for an opening.

—Alice Arnold joins the Adonis cast on Monday night, playing one of the Duchess' daughters. She has been released by Adah Richmond.

—The Two Johns company is rehearsing at the Academy of Music, Jersey City. This house opens first week in September with Lillian Spencer.

—Murray and Murphy, the Irish Visitors, will be accompanied on their tour by a brass band. The company is rehearsing at the Third Avenue.

—J. S. Moore has been re-engaged by Manager Henderson for the Jersey City Academy of Music; also Albert Hirsch. The latter will act as treasurer.

—Harry E. Watcham, manager of the Faurot Opera House, Lima, O., is at the Sturtevant. Mr. Watcham has made several bookings for his house.

—W. T. Carleton is gradually filling his company. He says he will be very particular in selections, as he has plenty of time, the season beginning late.

—Harrie S. Hilliard arrived in town last Thursday, having closed with the Polly company. He is now rehearsing with Manager Duff for The Mikado.

—Two new plays by Carl Webber are called All for Gold and Zip; or, A Great Attraction. The latter title is an infringement of Frederick Marsden's copyright.

—Fred. White, who has been musical director of Tony Pastor's Theatre under Dan Sully's management, will remain as such until the regular season opens.

—George Backus, formerly of the Storm-Beaten, Milton Nobles and M. B. Curtis' companies, has signed with Bartley Campbell to play leading juvenile roles.

—O. W. Eagle, late leading man with Henry Chanfrau, has been for the last five or six weeks acting in that capacity with the Helen Adell Dramatic company.

—Lang's company, composed of very nearly the same people as appeared at Tony Pastor's recently, is to go on the road in September, opening at Erie, Pa., on the 14th.

—Arthur Rehan's company opens in Orange, N. J., on Sept. 7, and appears week of 14th in Toronto. Hardie Vernon and Ernest Bartram are recent engagements.

—Roland G. I. Barnett is at present organizing a company to present The Queen's Lace Handkerchief and Prince Methusalem at the Crystal Palace Opera House, Montreal.

—At the conclusion of Myra Goodwin's engagement at the Fourteenth Street Theatre the company supporting her will be reorganized for the tour of Sis through the country.

—Harold Russell, who was with Minnie Maddern in Caprice last season, has been very ill with typhoid fever. He is better, and has gone to Long Branch to stay for two weeks.

—The Casino management have engaged Louise Montague, formerly known as Forepaugh's $10,000 beauty, to appear in Pfingsten in Florenz. She will play the part of a page.

—Mrs. Marie Bingham, wife of the late William Bingham, manager for John Stetson, and her daughter, Birdie Bingham, have been engaged for Crossen's Banker's Daughter company.

—On August 24 John A. Stevens produces Undine at the Grand Opera House, San Francisco. Frank Murtha is aiding Mr. Stevens' Coast speculations at the Eastern end of the line.

—All is confusion at Niblo's, but things are nearly ready for the production of Clio on Monday night. It is quite as heavy an undertaking as any of the Kiraltys' spectacular pieces.

Several scrimmages have enlivened the Square during the past week. On Saturday a well-known dramatic agent and a comedian came to blows on account of an alleged unpaid commission.

—Charles A. Haswin, who was with the Michael Strogoff company last season, playing the title role, arrived in the city on Monday from his country residence at Holly Beach, N. J.

—Timothy Murphy, of Ezra Kendall's company, is giving imitations of John McCullough, Henry Irving, John T. Raymond and John A. Mackay. The last-named is the truest personation.

—Hermann the Magician is to start about the beginning of September on a tour through Turkey, Greece and Russia. He is at present in London and will not return to the United States for two years.

—Fred. McCloy left for Denver on Monday night in the interests of In His Power. The Denver *News* has recommenced its attacks upon him becaus eof his exposé of its business methods last season.

—Eugene O'Rorke has been engaged to play Sam Snapper in Jessop and Gill's new burlesque, Bluff. He will also do a number of specialties with George Turner, who will be seen as the Mystery.

—Jerome Eddy will this season look after the press interests of Lawrence Barrett, Roland Reed, Mr. and Mrs. George S. Knight, J. B. Polk, and the Shadows of a Great City and Alone in London.

—N. D. Roberts has booked the Dalys' Vacation company for a long season. It opens at the Boston Globe on Sept. 21. Charles Brooks will act as assistant manager. W. J. Chappelle goes in advance.

—Mrs. Fernandez's pupils made a great hit in their scenes from Uncle Tom's Cabin at Leland Ocean House Carnival at Long Branch last Thursday evening. A large number of professionals were present.

—Bella Moore will open the new Opera House at Cynthiana, Ky., on Friday, August 14. The day will be a gala occasion in this Kentucky town, which stands high in the social status of this aristocratic State.

—Jennie Williams has had to refuse a good offer from a prominent manager on account of her engagement with George S. Knight in Over the Garden Wall. She is studying vocal music preparatory to the coming season.

—George A. Blumenthal says he has booked thirty-two weeks for A Russian Honeymoon, and engaged his company. He also proposes to send a Rip Van Winkle company on the road, having booked twenty-seven weeks.

—The following people go with The Rag Baby: F. Daniels, E. P. Temple, Mark Sullivan. H. J. Conor, E. A. Osgood, W. H. Stedman, Fanny Rice, Annie Leslie, Helen Reimer, Clark Love and Edith de Belleville.

—Ben F. Grinnell has been offered the position of tenor at the Standard Theatre, San Francisco, but has not yet accepted. The young man, who is steadily rising in the profession, thinks of entering the comic opera ranks.

—The Polly company arrived in the city on Monday after a successful season of six weeks at the Boston Museum. Edward Solomon and Mrs. Solomon (Lillian Russell) remained behind, and will spend a few weeks at Ocean Spray.

—Robson and Crane will begin rehearsals of the Comedy of Errors with the full company on Monday at the Star Theatre. They will have to pay rent for this purpose. It is very difficult at present to secure a stage in New York for rehearsals.

—Louise Sylvester's season opens at Kankakeee, Ill., on August 27. Her support so far engaged includes Barry Maxwell, W. E. Hettinger, Billy White and Clara Washburne. Among the plays will be A Hot Time, Pocahontas and Little Ferret.

—The season of Nordeck will begin on the 29th at the Brooklyn Grand Opera House. The piece will be put up for a run at the Third Avenue Theatre on Sept. 7. Mr. Hill, who has taken a long lease of this theatre, will play only the best attractions.

—This season Bella Moore will make a feature of singing. In the first act of A Mountain Pink she will give a medley of the latest songs. Professor Gruendler has been engaged as musical director. Numerous Fair dates have been arranged for the early season.

—There has been some bickering regarding the management of the Excelsior Folly company. It has been settled by the distribution of work as follows: Richard L. Neville is the manager; George W. June will be business manager, and Samuel Grau his assistant.

—Bunnell and Crisbie have succeeded L. W. Washburn as lessees and managers of the Arcade Theatre, Jersey City, and will open it as a combination house, with museum attachments, on August 24. Mr. Washburn will go out with Jerry Cohan and the Hibernicon.

—In the production of Chatter, at Wallack's, a dinner will be served, and as the waiter enters with the different dishes, the guests will sing a verse to each, accompanied by pantomimic gestures. Fish, for instance, will be portrayed by swimming and diving gestures.

—Anna Gould, a young society lady who made her debut as a professional at Providence early in July in Three Wives to One Husband, scoring a distinct success, has been engaged by the manager of a city theatre to appear in a leading part during the Fall season.

—Tom Morris, while witnessing the procession last Saturday, was robbed of his watch and a sum of money. The loss of the watch is deeply felt by Mr. Morris, to whom it was presented by Edwin Forrest in recognition of his services as a member of the tragedian's company.

—Abbie Nicholson, with the Harris Opera company, is pleasing Cincinnatians with her performance of Buttercup (Pinafore on real water) at the Zoological Gardens in that city. The press praises the bumboat-woman's ascent over the side of the ship and her after acting and singing.

—The following people have been engaged to support Stanley Macy in The Kindergarden: Laura Dinsmore, lately with Sanger's Bunch of Keys company; Thomas Lord, formerly with The Devil's Auction; Laura Cunningham, J. B. Brinkley, Fred Mendoza, Minnie Arnold and Frank Lang.

—Kate Castleton opens her season in Crazy Patch in Sacramento, August 24, and then travels East. She will be met by her manager, John Russell, who remains here till September, in Denver, Colorado. At the conclusion of the tour Miss Castleton goes to Australia, where she is to play on a certainty.

—Aldrich and Sanger's In His Power company will leave for Denver, where they open the season, on Monday next. The company comprises Louis Aldrich, the star; E. J. Buckley, Joseph E. Whiting, Sydney Drew, Henry Bergmann, P. J. Reynolds, Dora Goldthwaite, Nellie Whiting, Anna Brevoor and others.

—Adele Goday, daughter of a former Spanish Consul at San Francisco, has just returned from Amsterdam, where she has been for some time at the Ro al Conservatoire. After receiving her diploma for dramatic excellence, she performed in the Royal Theatre with the stock company. She will remain in America permanently and follow her professionr

—Frank Murtha still holds the inside track as prospective manager of the New Windsor Theatre. In a short conversation on the matter he said: "You can have no idea of the number of inexperienced and irresponsible people who are after the house; and the terms some of them offer are ridiculous. Many of them couldn't hire a chair, let alone a theatre."

—Fred. G. Maeder will [illegible] several plays of his own next season, the hands of Murphy; Vacation, by [illegible] Captain Mishler (Gus Williams); The Joker and Shamus O'Brien.

—The Corinne Merriemakers are doing fine business at the Oakland Garden, Boston, this week. The little prima donna is a great favorite at the Hub, and her company has been strengthened by the addition of Walter Peakes and Harry Clarke. James Sturgis remains as comedian. The Chimes is the bill for the week.

—The following is the full company that will support Adelaide Moore in Romeo and Juliet at the Star Theatre: Athlan Lawrence, Joseph Wheelock, Leslie Allen, E. L. Tilton, Mason Mitchell, Fred. G. Rose, Archie Cowper, Charles Stanley, William Herbert, Clara Fisher Maeder, Octavia Allen and Fanny Cohen.

—On Friday, the 14th, a testimonial concert will be given by the Mountain House Orchestra, Cresson Springs, Pa., under the direction of the conductor, Theodore Bendix. Classical selections will compose the programme. The management of the affair is in the hands of the ladies of the house, and it promises to be a gratifying success.

—Loie Fuller received an offer from Manager J. C. Duff to appear in The Mikado, on its production at the Standard Theatre. She also had an offer from Manager Daly for three and Roland Reed for three years, but they could not come to terms. Miss Fuller has accepted an offer from J. M. Hill to play in Our Irish Visitors.

—The statement that Lester Wallack has bought the exclusive rights for the New York production of In His Power is not true. Mr. Sanger, who has a half interest in the play, and who owns all the rights to its American presentation, has merely sold to Mr. Wallack the right to its production at Wallack's Theatre for one run only.

—The following is the company engaged to support Thomas W. Keene: Gustavus Levick, Henrietta Vaders, Mark Price, F. L. Davis, J. B. Curran, C. W. Vance, Harry Thompson, F. D. Montague, C. P. McElroy, A. J. Jefferson, Dwight Gaylord, C. J. Kessler, J. C. Williams, R. E. Wilson, Lettie Allen, Ida Roff and Mrs. S. A. Baker.

—C. M. Pyke says he has recovered his lien at Asbury Park and is now giving benefit performances there with success. He found that three performances a week would not pay regular season salaries. He also has offers to produce The Queen's Lace Handkerchief in Montreal and to form a company for presenting The Mikado in Western States.

—Tellula Evans had an offer from Manager Field to sing the title-role in Pinafore, but she was compelled to refuse it on account of her engagement at Worcester, Mass. Miss Evans is the daughter of a prominent Tennessean. She studied under excellent masters in Paris and Boston. She has met with pronounced success in Martha, Fra Diavolo and The Bohemian Girl.

—Mr. George B. De Revere, a justly popular and widely-known hotel-keeper, has bought a half interest from Andrew Dam in the Union Square Hotel and Hotel Dam. Mr. De Revere is also proprietor of Taylor's Hotel in Jersey City. The Union Square is a favorite rendezvous of the prominent members of the profession, and they will find Mr. De Revere to be a gentleman of many pleasant qualities. Mr. Dam decided to take a partner because he wished to be relieved from active business cares.

—Contrary to expectations, Mark Guston, instead of accompanying Aldrich and Sanger to Colorado to superintend the production of In His Power, will leave next week for England, where he will at once commence work on two plays which he has contracted to finish at a certain time. He will also be busied in getting out a second In His Power company for the road. Mr. Guston paid a flying visit to Boston on Saturday night, remaining over Sunday.

—Frank G. Cotter, manager for J. B. Polk, gives some interesting particulars of his star's genealogy. Robert and Magdalen Polk came to this country in 1660 with their six sons and two daughters, and settled in Baltimore. From one of the sons descended the late President James K. Polk; from another Governor Charles Polk, of Delaware, and from another the late ex-Governor Polk, of Missouri. From a fifth son of the old couple, named Robert, who distinguished himself as a naval officer in the French war, descended J. B. Polk.

—The critic of one of the dailies in Duluth, Minn., speaking of Blanche Curtis as Madame Laurent in Only a Farmer's Daughter, says: "The advertisements are principally confined to accounts of the star's beauty. As to her being the most beautiful woman on the stage we wouldn't like to say, but she is certainly away above the average. She has a fine face and an elegant form. But she has something more than beauty to recommend her. She has talent, and deserves to be advertised as an actress of unusual power. Her elocution is good and her movements are graceful. Her acting all through is excellent."

—Mr. Hawthorne has been making a number of superb dresses for Lawrence Barrett's productions at his costume establishment, 806 Broadway. For the Merchant of Venice, Richelieu and other plays in the tragedian's repertoire, rich garments of plush and brocade have been manufactured. Mr. Hawthorne has introduced a new armorial cloth for Roman corselets, which is extremely effective, besides being more comfortable to the wearer than brass or plated armor. He is an artist and a student, and all his work displays beauty of design and historic accuracy.

—Charles O. White, manager of the Park Opera House, Erie, Pa., and White's Grand Theatre, Detroit, left for home on Tuesday last. He has been eight weeks in the city, and during that time booked almost the whole season at both houses. Among the organizations engaged for the Erie theatre, which opens on Sept. 2 with the Shackford Opera company, are Barrett, Sheridan, Tony Hart, Emmet, McNish, Johnson and Slavin's Minstrels, Baker and Farron, Night Off, Carrie Swain, White Slave, A Prisoner for Life, Parlor Match and Storm-Beaten. The Detroit house will open with The Stranglers of Paris on August 31, and among the companies to follow are Lost, The World, Adah Richmond, [illegible] and Allen's Minstrels, The Professor, Arlington-Randolph's Novelty-Burlesque company, Dominick Murray, Romany Rye, Count Banker's Daughter company, Michael [illegible] and Milliken's Opera company.

PROVINCIAL.

BOSTON.

Conrad; or, The Hand of a Friend, was the attraction at Oakland Garden last week, and was presented by Dick Gorman and his co. The play is decidedly sensational, and is compounded of old material. Mr. Gorman showed much skill as an actor with a German dialect, and Mr. Leach gave a creditable representation of a Chinaman, with a good knack at imitating farm-yard animals, all of which pleased the audiences immensely.

Billee Taylor went through another week at the Boston Museum without further mishap.

Blanche Corelli has joined the Corinne Opera co., and appears with them at Oakland Garden this week.

Louis S. Goullaud returned from Montreal last week. He will not return to the Bijou the present season, but will be found in the Boston Theatre box-office.

John M. Ward, who has been treasurer of the Boston Theatre so many years, has severed his connection therewith, and will devote himself to other business interests.

Manager Isaac B. Rich requests me to say that the statement that Hilda Thomas is organizing an opera co. for this season is erroneous, since she is under engagement to Manager Harris to appear as a member of the Howard Athenaeum Star Specialty co. during the season.

The Windsor Theatre will open Sept. 14 with a melodrama.

I see it stated that Lillian Spencer, the actress, is the author of the novel "After All," now in press. Most of the actresses, it may be stated, are after all they can get.

A movement is on foot to give Adolph Neuendorff a testimonial benefit in consideration of his devotion to the cause of music during the Summer in providing the popular and promenade concerts at Music Hall, and to brace him up for his coming season at the Bijou Theatre.

At the concert at the Point of Pines on Sunday a memorial ode, written by Rev. M. J. Savage, and set to music by Howard M. Dow, in honor of General Grant, was given, and, as arranged for military band, played by Baldwin's Boston Cadet Band.

It is announced finally that J. B. Mason will be a member of the Boston Museum co. the coming season. He appears as Francois in Fantine in the preliminary season, and in The Favorite of Fortune on the opening night of the regular season, 24th.

Janet Edmondson has returned to her home in Boston from her not altogether successful Summer season in Montreal.

I met William Seymour a few moments just now (Monday), looking "as brown as a berry," and as happy as he always looks. And such a beard as he has grown! He looked absolutely terrific! But the exigencies of the stage will mow it off soon. We are all glad he returns to the Boston Museum this season. He and his wife (May Davenport) are at Marblehead in the last days of their vacation before the opening of the regular season.

"Who will mourn for Lillian?" asks the *Globe*. Give it up.

Nat Goodwin is said to be "trying it on a dog" in earnest. He is teaching a dog to cavort around on roller skates. If he is a success he will make his debut in The Skating Rink.

Madeleine Lucette, with Colonel Milliken's Operatic Comedy co., will be seen and heard at Oakland Garden next week in Niniche and Madame Boniface.

The Boston Theatre has been beautifully decorated about its entrance for the coming season, the front having been painted in a rich cream color and old gold.

William Harris and co. are the conductors of the Howard Athenaeum the coming season. William H. Gallagher will be found in the ticket-office, as bland and obliging as ever. His friends will anxiously await the opening of his budget of new stories brought over from England.

Benjamin F. Tryon is said to be in town, though I have been unable to see him yet.

George Lorsch will direct the orchestra at the Howard Athenaeum until the Hollis Street Theatre opens, when he will go there, as I said some weeks ago.

The bills are out for the opening of the Hollis Street Theatre, announcing Adonis—subject, however, to revision.

The promenade concerts at Music Hall continue in great favor and attract large audiences. The composer's nights have proved so popular that Conductor Neuendorff will arrange for two or three a week. The Sullivan night attracted the largest house of the season, and Pinafore was applauded vigorously.

I met Virginia Evans at the promenade concert on the Sullivan night, and was pleased to learn from her that she joins the Ford co. that is to give The Mikado through the South, in which she will do the second contralto part. Miss Evans ought to succeed there, as she is a genuine Southerner in her talk and manner, her frequent use of "I reckon," and other idiomatic phrases, sounding strangely in Boston's Music Hall, and reminding me of past days. She returned to Alexandria for a few days on Friday.

CHICAGO.

In spite of adverse criticism and unfavorable weather for theatre-going, two things supposed to have a patent influence over the public, A Moral Crime, the new play produced at the Columbia, has proved an undoubted success and before the close of the first week was being witnessed by the largest audiences that had been in the theatre for nearly two months. The play deserves a more extended notice than was given in my despatch of last week. The first act occurs in the mansion of Mme. Girard, where the principal characters are introduced, and the plot or basis of the drama is developed. Count D'Albert and Mathilde Courtnay meet and become mutually enamored. While engaged in their love-making comes Father Dablon, who informs the Count that his friend, the Abbe Menard, had been shot and mortally wounded the night before. A faint clew to the connection of Mathilde with the affair is given by her agitation at the news, and the act ends with a fine burst of passionate grief by the Count, and swears to hunt down and punish the assassin of his friend. The second act takes place in Mathilde's boudoir. The plot is further developed by the conduct of the heroine, who now is racked by the intensity of her love for the Count and a fear that he might hate her if he knew the truth. To Father Dablon she goes for consolation and advice, and concludes to tell her lover all. The act ends with a note to the Count informing him that at midnight in the old chateau where the Abbe was assailed, a friend will inform him who committed the crime. The third act is in a room in an old chateau—a room with stained-glass windows, curtained recesses, and lofty ceiling—a room that suggests mystery and dark deeds, but picturesque and historically accurate in its furnishing and sombre coloring. Here occurs one of the most dramatic and perfect acts ever seen upon any stage. It is an act that moves forward to the climax with unceasing interest, accompanied throughout with a series of dramatic situations most admirable in conception. The Count and his friend De Clair come to this chamber of mystery to meet the unknown correspondent. Sandois, a detective, makes his way in also, and is mistaken for the anxiously awaited informant. He has some theories of the attempted murder, which point to the Abbe Menard's villiany toward the Count's sister. His theory is repudiated with scorn and he is ordered to withdraw. He does so, but resolves to watch the house when he learns that another visitor is expected. De Clair also goes. A panel in the wall slides up, and Mathilde, clad in a rich and becoming costume of a cavalier, with riding boots and a flowing cloak, stands before the astonished Count. She has come to tell him of the murder. With broken accents, in a voice full of exquisite pathos and the inflexible determination to speak though her heart break during the ordeal, she tells the story of her life. How the Abbe had saved her from a suicide's death to ruin her soul; how he cast her off when the Count's young sister inflamed his licentious heart. Coming to the Abbe's room one evening unawares, she found the innocent girl entrapped, a prisoner in the power of the libertine, and in a moment of passionate rage had shot the priestly villain. The Count listens in amaze at first, but ends with a cry of joy when he hears that his sister was saved from ruin by the woman he loves, and he clasps her to his arms in ecstasy. The detective is heard outside demanding admittance; Mathilde departs through the panel just as Landois and De Clair rush in; the former declares he heard voices, sees the open panel and is about to follow Mathilde, when De Clair obstructs his passage, expressively pointing a pistol at his head as the curtain falls. The last act is not as good as it ought to be after so great a piece of work as the third. The truth of the murder becomes known to Father Dablon by the confession of the Abbe on his deathbed. He is urged by the Count to pardon the crime for the sake of the criminal, whom he loves. An escape is arranged, for the father brings word that the police suspect, but before they depart, Sandois enters and demands that the Count surrender the Abbe's slayer. Finding nothing else will satisfy the officer, he says he killed the Abbe, but Mathilde, who overhears the self-accusation, comes forward and denies it. She admits she fired the fatal shot, and then, to end the shame and humiliation she has brought on the Count, she stabs herself and dies, asking his pardon and the forgiveness of Heaven.

The death of Mathilde is not a satisfactory ending. The drama is strong and full of interest to the last without it, and a simple, dramatic and by no means forced expedient would end the play happily instead of tragically. The acting was excellent. Joseph Haworth, as the Count, was full of fire and nobleness of character. Miss Prescott did full justice to Mathilde, and made the success of the play by her great acting in the third and fourth acts. To Edwin Cleary belongs the third place in point of merit. Henry Walton hardly did full justice to DeClair, and J. W. Pigott did not catch the true spirit of Marius, a bold and unscrupulous person of the same type as the Abbe who was shot. E. H. Sothern has really nothing to do, and was lost in the insignificant part of Gramont. Mme. Selina Dolaro was good as Mme. Fontaine, as was Mrs. Jamison in the part of Mme. Girard. The charge of copying after Fedora the authors deny emphatically, saying that the drama had been conceived and most of it written before Fedora was produced. It is a strong play, and with the changes already made, and the improvement in action that is sure to come with practice, it is certain that Manager Hill will make money with A Moral Crime. Already seats are being sold in advance for the remaining three weeks.

It is many a season since The School for Scandal was put on in one of our theatres, as it is now being done at McVicker's. I do not think a better cast could be made up in this country. Caroline Hill is capital as Lady Teazle, giving the part all the grace, vivacity and true comedy spirit that is necessary to make it successful. Harry Edwards is almost great as Sir Peter, and he is ably seconded by the Sir Oliver of Dan Leeson. Robert Mantell as Charles Surface and Louis James as Joseph were perfection. The former was particularly successful in depicting the light-hearted, generous and honest nature of the spendthrift nephew. John Howson made a lot out of Crabtree. The comedy remains on the boards another week, Herbert Kelcey playing Charles Surface in place of Mantell, who closed his engagement on Saturday night. The next production will be She Stoops to Conquer. The comedy season closes on the 21st, and Bluff is the attraction to follow.

The Modern Venus is a mass of stupid dialogue without a solitary line of wit. It is dreary in its most amusing moments, and quite unique as a burlesque or anything else. The people have gone to Hooley's Theatre in considerable numbers to see it. It remains one more week. Milton Nobles, 17th.

The Carrington Opera co. at the Ice Palace and Amy Gordon at Grenier's Garden are having good business.

A. H. Christiansen, for some years an esteemed journalist of this city, has joined J. M. Hill's forces, and will act as press agent for the Murray and Murphy party. "Cris," as the newspaper boys call him, is a bright and energetic fellow of more than ordinary cleverness in the knack of making friends, and in him J. M. Hill will undoubtedly find an able lieutenant.

Over a hundred workmen are at present engaged upon the new Chicago Opera House, and they are working night and day. It will take every effort to finish the house in time for the opening on the 17th, so elaborate is the character of the interior decoration. The chair-makers have begun to put in the seats, which look rich and commodious, and in keeping with the decoration of the house. The decorators have begun to put in the stained glass in the enormous dome in the roof of the theatre, which will be illuminated by some two hundred incandescent lights placed at the back of the glass. The bas-relief over the proscenium arch, representing "Apollo and the Muses," is finished. There are fourteen figures, the principal being nine feet high. The boxes are all in—eight on each side of the arch. They are made of iron and brass, and are heavily ornamented. The rich drapery curtain, which is made of crimson plush, will probably be hung about the middle of the week, and the drop-curtain, from Benjamin Constant's great painting, "A Day After a Great Victory at the Alhambra," is nearly finished. Richard Maddern, the orchestra leader, has succeeded in getting three of the finest soloists in the country. Their instruments are the cornet, the violin and the clarionet. Mr. Keene, who opens the house with Hamlet, is expected here next Tuesday. It is announced that the sale of seats for the opening will begin on Thursday.

BALTIMORE.

Business at the Academy of Music last week averaged very fairly. It began badly, with a slim house in Pinafore, and closed with the Merry War to the largest audience in many weeks. The performance of the Washington co. were satisfactory both vocally and dramatically, though it was very probably at its worst in Pinafore. This venerable chestnut has about lost its grip, at least so far as the professional stage is concerned, and must be exceptionally well done to be at all enjoyable. The opera was gotten up in a hurry, and the performance showed it. The chorus was ragged and uncertain in attacking the music, and some of the principals not altogether at home in their lines. Of Mary Beebe, however, it must be said, that of the innumerable Josephines we have seen—good, bad and indifferent—she is *facile princeps*. Not only did she sing the music charmingly, as she always does, but she read the lines of the part faultlessly. Louis De Lange's Sir Joseph was up to the high standard he has proved himself capable of during his present season, and George Appleby was a manly, effective Ralph. Agnes Stone had little to do as Hebe, but did that little well; there is a womanly charm and modesty about everything she does that makes her very attractive. Rosa Cook's Buttercup was depressing and dreary, and the Boatswain of W. Greatheed rather queer. The music of Deadeye's part was much too low for W. H. West, though he was original in make-up and his conception of the part. The Chimes of Normandy, on Tuesday night, was much better given. DeLange as Gaspard, Appleby as Grenicheux, Mary Beebe as Serpolette and Agnes Stone as Germaine were thoroughly enjoyable. On Monday night the Home co. opened in Boccaccio to a fair house, when Jeannie Winston made her reappearance in the title role.

McNish, Johnson and Slavin's Minstrels closed a good week's business on Saturday night, and made a very favorable impression. Ford's Opera House is closed this week.

If the fool-catcher gets through this section of country shortly, Manager Ford will get less mail. Last week he got a number of letters telling him what operas to give, how to give them, and which of his singers were unfit for use. I am glad to say most of these idiotic effusions emanate from silly females.

John E. Owens is at present seriously ill at his farm near Towson.

George Roseman, late of the Washington co., is now at Atlantic City.

Joseph Greensfelder is at home here. He has not signed for next season.

CINCINNATI.

The second week of The Mikado at the Highland House proved, if anything, more successful than the first, and so favorably has Manager Collins become impressed with the merits of the co. that he has secured the troupe (Thompson's Opera co.) for another week. MacCollins' Ko-Ko is still the bright especial feature of the entertainment, and his impromptu witticisms have much to do with the general success. Franc D. Hall's Yum-Yum is cleverly done and nightly encored.

Pinafore at the Zoological Gardens still holds sway, and bids fair to run for another month. Harris' Opera troupe is exceptionally strong in every respect. May Douglas' Hebe, Agnes Earle's Josephine, Frank Deshon's Sir Joseph Porter, K. C. B. and Charles Osborne's Dick Deadeye comparing favorably with any previous portrayal of the roles seen in this city. Marie Greenwald and Thomas J. O'Brien of the troupe left 8th for New York to join Emma Abbott's co. for the approaching season.

The Mikado (pronounced "Micky-Doo" by the average denizen of the Paris of America) has scored the hit of the season at the Highland House.

One of James Fennessy's attractions at Heuck's during the season will be Clara Morris in a week's engagement.

Bella Moore opens the New Opera House at Cynthiana, Ky., 14th.

Miles and Rainforth's Thanksgiving week card at the Grand consists in Bartley Campbell's Paquita, while Manager Fennessy has booked Annie Pixley for the same week at Heuck's.

Ed. Bloom has departed for the East.

Considerable additional interest was manifested in the rendition of Pinafore at the Zoo past week from the fact that in the final act cynical Dick Deadeye was rightly heaved overboard into a real genuine lake, and his frantic efforts in scrambling ashore did much to amuse the attendance.

Laura Howell, of Boston, is in the city, and will supervise the Crazy Quilt show, which is the opening attraction at Harris' Vine Street Museum, beginning 29th.

Michael Brand will be leader of the orchestra at the Grand during coming season, instead of Alexander Haig. The latter may probably act as musical director for Baker and Farron's Soap Bubble comb.

Among the earlier attractions at Heuck's New Opera House are Joseph Jefferson, McCaull's Comic Opera co. in The Black Hussar, Hoyt's Tin Soldier, Estelle Clayton in Favette, Nat Goodwin's Skating Rink, Kate Castleton in A Paper of Pins, Evans and Hoey's Parlor Match, Shadows of a Great City, Annie Pixley, Johnson, McNish and Slavin's Minstrels and Bartley Campbell's Clio and Siberia.

It is now asserted that Lennie Miles, Manager Miles' son, will replace Daniel Webster Clifton in the box-office at the Grand next season.

Harry G. Richmond's death, which occurred, 2d, at Sands Lake, New York, was a source of general regret in this city.

Josephine Reiley has gone to Boston.

The Thompson Opera co. people were photographed last week from the stage with Mikado scenery.

John Foster's return to the Vine Street Opera House stage from Mt. Clemens, Mich., was signalized by a very hearty reception.

The only noticeable change in the staff of the trans-Rhenish theatres will be in the substitution of E. T. Harvey for D. T. Hughes as scenic artist at Heuck's New Opera House.

Arrangements have been perfected by Manager Fennessy, of Heuck's, whereby suburban residents can witness plays at either of his theatres with no extra charge, in the shape of car fares, etc., and a guarantee given that street cars will be detained until the close of the performance. This is regarded as an excellent move on the part of the manager, and will largely increase the attendance.

In Hot Water, with Alice Harrison as the stellar attraction, has been booked by Manager John Havlin.

A Soap Bubble, Montgomery Phister's new play, should be a go, as the author is thoroughly proficient in the matter of stage details, and the cast announced in support of Baker and Farron is a strong one.

SAN FRANCISCO.

AUGUST 4.

It is pleasant to report a general improvement in business at all the houses for the week just ended, the sensations being, first, a repetition by the Daly co. at the Bush; second, the advent of Barrett's Circus at Central Park; third and last, but none the less important, the debut of Mlle. Linda Brambilla Sordelli, the prima donna, at the Tivoli.

The attendance upon Separation picked up toward the close, returning moderately good profit to Rankin and Rial. Their wisdom in the experiment of adding Ellie Wilton to the California co. is shown in announcing her further membership, in the cast of Led Astray, which was brought out last night by the following arrangement of players:

Rudolph Chandoce	McKee Rankin
Hector Placide	C. B Bishop
Mount Gosline	Frank Wright
George De Lesparre	D. H. Harkins
Major O'Hara	J. J. Wallace
La Fontaine	C. G. Ray
Robert	R. Murray
Armande Chandoce	Ellie Wilton
Mathilde	Adele Waters
Susanne O'Hara	Alma Stuart Stanley
The Countess	Jean Clara Walters
Sophie	Emma Marble
The Baroness	Mrs. Elizabeth Sanders

Mr. Rankin's celebrity in the part of De Lesparre has not unfitted him for that of Chandoce. I believed it had, and that he and Mr. Harkins had been miscast and were transposed; but the performance last night changed my mind, and things were as they should be, for neither gentleman would have scored as complete a success had he assumed the part of the other. The Armande of Miss Wilton afforded this California favorite more extended scope for displaying her natural gifts as an actress than she had in Separation; also what time and experience have accomplished for her during her own separation from the audiences of her youth. She went away as a girl, abounding in sharp points and angles, both physically and artistically; but her Armande brings her back again developed, rounded out, completed, so to speak, and I rejoice for her friends, and with them, in that she has had the opportunity of last evening to demonstrate the kindness art and nature have done for her in her absence. Her reception was cordial, which indeed may be said of the Hector and Gosline of C. B. Bishop and Frank Wright, both of whom have become thoroughly domesticated parts and parcels of the California Theatre co., and are much liked in anything they do. It is believed this revival will pay the management handsomely, as it is a choice in an off season from their well-stocked store of novelties, in which may be found The Cattle King, Power of Money, Two Orphans, Notre Dame, etc. Price, Rial and Rankin have not erred yet in judgment and they are not likely to just now.

Nell Gwynne drew fairly well for two weeks at the Tivoli, but it wasn't liked over much. There is an indescribable something about the opera which makes it unsatisfactory. I liked it—yet I didn't like it. The music is pretty, but not catching. It is like Offenbach, Sullivan and Planquette, yet it is unlike any of them, and will never go into lyric history as other works of the same order that possess even less merit.

The first appearance of Linda Brambella Sordelli in the role of Violetta, in Verdi's La Traviata, last night, created a genuine sensation in our musical world. Despite the fact of having for support those who are accustomed only to less pretentious works, this lady proved herself a star of unquestioned brightness, coming also upon us unheralded and without the boasting of past achievements. She is said to have come directly from Milan by some, and by others from San Salvador, and there is a mystery concerning her appearance. That she cannot speak a word of English is certain, and that she possesses in wardrobe a great deal of magnificence is also sure. She is under medium size, without being petite, gracefully plump in figure, with features true and beautiful. Her voice is something like Nevada's and Abbott's, being a finished imitation of the former and a refined sketch of the latter; hence of necessity a high soprano of great compass. She is trained in the Italian school, showing its distinguished methods in execution, while her notes are full, clear and sweet; at times enough tears in her voice to give it the pathos or sympathy of a mezzo-soprano. As an actress she seems of sufficient ability to be called a dramatic prima donna, although her age is stated as only twenty; and really does look to be more. This pretty girl is some noted singer at home, wherever her home is, and is here with a change of name, or is a foolish young lady off from her home on an escapade.

Returning to the performance: The opera was presented by the following Tivoli people in the roles other than that of Violetta: Alfred Germont, R. D. Valerga; George, F. La Fontaine; Doctor, E. N. Knight; Baron, E. Monge; Marquis, G. Napoleoni; Flora, Kate Marchi. The house was well filled by a delighted audience. Coming of the new diva altered the plans of reviving Martha this week.

The Cold Day party began the second week of its Friscan season last night at the Standard Theatre to quite a large audience. The business last week was fairly good and the enterprise may pull through without loss. It is not said whether or not this will be the last week.

A Celebrated Case ran out last week at the Grand to improved attendance, picking up more noticeably toward the end. Tried and True was brought out last night to an excellent house. Undine is underlined, asking two hundred young ladies to apply for service in its production. This will in all probability be followed by Monte Cristo. Tried and True is staged with Mr. Stevens' usual excellence in such matters, and with the following cast:

Party by the name of Johnson	Theodore Hamilton
Ned Clayton	Charles Edmonds
Robert Redburn	J. W. Thompson
Spotly	W. B. Sheldon
Jellick	B. N. Turner
Danville	George Turner
Kirby	W. De Lan
Sergeant Donovan	George Staley
Wilder	George McIntire
Kiteley	Irving Beatty
Phil. Andrews	Charles Walters
Postman	Thomas Baker
Ruth Kirby	Mabel Bert
Kate Garston	Emily Lytton
Fanny Danville	Miss D. Merton

The *San Franciscan* announces The Country Girl and A Woman's Won't for Monday, Tuesday and Wednesday matinee; She Would and She Wouldn't Wednesday and Thursday nights. A Night Off, revival, Friday matinee, and Love on Crutches, revival, for Friday night, at the Baldwin. The *San Franciscan* meant the Bush, but the announcement is otherwise correct. The audience which greeted the Daly perfection of organization last night was the equal of any preceding one in numbers and fashion, and no one knows how long this condition of things might last, as our people seem never to tire of those delightful players. The only fault found thus far is that there was not a place made for pretty Edith Kingdon in every cast. She has not appeared the last week in A Night Off.

Joseph Krelling has assumed for the time being the stage management of the Tivoli. I don't know but this sacrifice on his part is for the purpose of brushing up in matters behind the curtain, in order to impart his newly acquired knowledge to Joseph Krelling, Jr., who now has a brand-new tooth and dresses in store clothes.

The Georgians will follow 10th, at the Tivoli for a week, the opening night having been arranged for benefit of the ushers, who, it is said, have already sold enough tickets to jam this popular resort.

In this connection the Krelling Brothers are already negotiating for another week of the new diva to follow Georgians 17th. Louise Leighton and T. W. Eckert are jubilant over their week's rest while the new diva is appearing at the Tivoli.

Mrs. J. Rial has arrived from the East to join her husband. She does not intend to play for the present.

Among the new faces at the Fountain Theatre are: Charles Schilling, Lottie Ellis, Minnie Lee, Fannie Heibach and Minnie Bergland, besides the stock company.

Sam Meyers, treasurer of the Standard Theatre, retires at the close of the Cold Day, to enter mercantile pursuits, where he may be manager and treasurer both.

It is a pleasure to speak kindly of Sam Meyers. Every one knows him, and all who know him like him. He is a gentleman, to become which one must be born so, and that one is Sam Meyers. Sam is a large man and a splendid fellow, and I am sincerely sorry that I shall meet him no more at the Standard Theatre.

On Sunday, August 16, at Platt's Hall, Mme. Janauschek, the great tragedienne, will appear in a German play under Manager Franz Keinan.

Lewis Morrison contemplates having a company of his own next year, with a San Franciscan as leading lady—Celia Alsberg—who is a pupil of his, I believe.

The Loring Club's first concert of the ninth season takes place at Platt's Hall 12th.

The original Phoites in their great trick pantomime, A Terrible Night, was one of the attractions at Woodward Gardens this week.

Charley MacGeachy will assume the business management of the Grand Opera House upon the termination of the Cold Day season at the Standard.

Frank Mordaunt and Joseph Holland are now taking a little vacation, to which they are justly entitled, having been cast in every production at the California during Rial and Rankin's directorship.

W. H. Menton, he of the Baldwin door, accompanied by his sister, is whiling away his idle hours on Eagle Ranch, near San Lois O'Bispo.

Tom Pryor's new hall at Woodland is about complete. It is of brick, with large seating capacity, and well-stocked with good scenery.

It is said Theodore Roberts will shortly be enrolled as an acquisition to the stock co. at the Grand.

Adele Waters is playing her last week at the California, and leaves to accept an engagement in the East, after Led Astray is taken off. I hear she is engaged to a life-long matrimonial part with a distinguished amateur of our city, said d. a. having appeared at most of our theatres, and been offered lucrative positions with some of the leading combs. in the East.

Helen Rand, late of the Janauschek co., succeeds Miss Waters at the California, making her first appearance in Power of Money.

Lizzie Fletcher, now of the Stevens Grand co., goes East in a few days. She has earned the reputation while here of an actress of splendid abilities, and he will be a lucky manager who secures her services.

W. O. Wheeler is creating extended interest in his coming Corner Grocery sale, and is offering good matches and soap at astonishingly low prices.

Manager Hayman and the Krelling Brothers are said to be preparing for The Mikado. Which will be first remains to be seen.

This is Agent J. M. McNamara's first visit to the Coast, while Frank McKee comes as an old-timer. Col. Haverly arrives to-morrow; his first appearance here in ten years.

The Bert Brothers brought out The Shaughraun last night at their Oakland Theatre with James M. Ward and Carrie Clark Ward as Con and Moya.

Frank Farrell returned East last week, much improved in health by his short sojourn here, leaving a long list of old and new friends, who wish him back.

Joseph Holland seems to be enjoying his rest. I espied him entertaining Edith Kingdon in Box B at the California last night. Joe is a handsome fellow and Edith a beautiful girl, and they made as pretty a picture as I ever saw, both of them wholly oblivious of their surroundings. I remarked to a friend that they were eating candy. He corrected me, and said Joe had divided his cakes and pie, received that day, with Edith which I thought was downright mean, as the other one sat opposite in Box G, and she looked perfectly furious that Edith Kingdon should dare to eat the cakes and pie which she gave to Holland.

A large party of friends will go up the roads to meet Charley Reed who, by the way, will be decorated with the honors of a new and ancient Order by a leading attorney, on the night of the opening at the Baldwin.

Harry Sargent has hit upon a commendable plan to thin out the overproduction in actors and actresses here by organizing a party to play Eastward. There are many here who would like to get East, and Mr. S. will have no trouble in making up a big co. who will travel East with him, play for him, eat with him and give him a quit-claim to all he makes. *Vive la Sargent.*

Manager E. D. Price, ever on the lookout to do something good for the California Theatre, acted upon the impulse and wired John Mazzanovich, scenic artist of McVicker's Theatre, Chicago, offering him opportunities here. The answer came accepting, and the artist leaves Saturday.

Mr. and Mrs. M. B. Curtis, George Wessells, J. H. Laine, Lillian Owen and Mme. Janauschek attended the introductory performance of Tried and True at the Grand last night.

C. R. Gardiner is booked at the Grand, to come in October with Only a Farmer's Daughter and Only a Woman's Heart. Blanche Curtiss comes as leading lady. The beauty and talent of Miss Curtiss will have preceded her, and she may look for a cordial reception when she arrives.

The Shadows co. are home again, crowned all over with victory, having given great satisfaction everywhere they appeared, not only as talented people, but as ladies and gentlemen who created almost the furore socially as they did artistically.

The Janauschek repertoire next season is Medea, Antoinette, Queen of Russia, My Life, Zillah, Woman of the People, Stuart, Mother and Son. Season opens at Santa Rosa, Sept. 14; then three weeks in the middle interior, bringing them to San Francisco Oct. 5, for a week. Then three weeks in Southern interior, working East *via* Salt Lake and Denver.

The Daly party go directly home, having refused a $2,000 guarantee from Manager Simmonds, of Sacramento for three nights and one matinee.

Theodore Hamilton's reappearance in the Grand cast last night illustrates his recovery from his late illness, and I would be as well pleased to say the same of poor John Slocum, who lies in bed at the Truesdell, suffering considerable pain. He is out of danger, and in a fair way to take up his bed and walk.

John H. Laine succeeds Harry Sargent as manager of Janauschek the coming season, and in consequence foregoes the trip to Australia. Among the people Mr. Laine reports as engaged and being negotiated with for the new Janauschek co. are: J. H. Fitzpatrick and wife, Alma Stuart Stanley, Henrietta Vaders, George Wessells, Perkins Fisher, now playing with the Cold Day party; Lewis Bresn, George Connor, Virginia Nelson. Thomas Jones will be Madame's private secretary; A. H. Stuart, treasurer; George Chaplain, stage director, and J. H. Laine, manager. Miss Hagger has gone East, otherwise I believe the entire disbanded party is accounted for, unless it be Harry Sargent, of whom can be heard in an item elsewhere.

Dan McCullough was the only professional I noticed at the Country Girl initiation at the Bush last night.

The Circus is here, but not drawing as largely as they rightfully expected. It is one of the best I ever saw. Every promise is kept. The acts which merit special mention are these: Clarence Robinson's hurdle act. This daring rider is the son of James Robinson. The Melrose family of bicyclists have for one of them a three-year-old tot who creates no end of interest on her little wheel. Mlle. Ashton on aeriel swinging rings, Mlle. Dubois' leap for life, Master McCarte's wire act, Japanese juggler, and the riding performances of Robert Stickney, Emma Lake, James Robinson, James Stow and Viola Rivers, are each and all clever and make a most interesting programme. The admission was reduced yesterday from one dollar to fifty cents, in response to letters from employers. This may bring the masses, who have not appeared hitherto. Mr. Leland thinks the receipts will not exceed $20,000 for the ten days.

Laura Don has arrived in California, and will remain until her health is fully restored, dividing her time between the Southern cities of Los Angeles, San Diego and Santa Barbara.

Our dailies are condoling with Manager Al Hayman upon the upsetting of his plans for his immediate future. Bartley Campbell was to have opened the Baldwin. The Haverly Minstrels will open it. Result, more money for Mr. Hayman. Following this Genevieve Ward has contracted to appear. She cancels her date, and in lieu thereof comes Jeffreys Lewis in the new and strong play, La Rouble Rousse. Miss Lewis is a great favorite here, and will attract as much money as Miss Ward, and charge less for it. Result, still more money for Mr. Hayman. Our gallant manager may allow our local critics to mingle their tears with his, and collect all the damage he can from Campbell and Ward. I cannot but congratulate him upon the turn his affairs have taken.

"Your pretty arms you still have, otherwise my dear ——you are all skin, bones and muscle. What has become of your beautiful legs!" "Why, didn't you know? I have skated them away." The above conversation was heard between two well known society girls in the surf the other day, and should be a warning to those young ladies who skate on rollers with the idiotic idea that it will bring them health and development.

Mr. and Mrs. Jay Rial and daughter have taken handsome apartments at the Occidental, which, among the first class hotels, is nearest the California Theatre.

Helene Dingeon is taking a well earned rest during the diva's season at the Tivoli.

W. and F. H. Deakin are proprietors and Harry Deakin is manager of an enterprise to be shown the public for the first time in about ten days, at St. Ignatius Hall. It possesses especial merit for novelty.

One hundred and twenty Japanese people, male and female, will arrive on the next incoming steamer and be domiciled in the above place. Life in Japan will be as thoroughly exemplified as nature does it in the Empire. There will be twenty real bamboo houses, each representing one of their arts or industries, among them portrait painting, silk embroidery, wood and ivory carving, cabinet makers, printers, satsuma decorators, bronze, copper, silver and gold workers, engravers, jewelers, tailors, dressmakers, weavers, pottery workers and a tea-house. All these constantly at work. Then there will be three performances daily—morning, afternoon and evening, which, in addition to regular drama, will include a variety of other features, such as jugglers, genuine dancing-girls, magicians, acrobats, etc. There is nearly $50,000 cast in the enterprise, and I wish the gentlemen a speedy return of their outlay in introducing a novelty so instructive, both to the old and young, and withal so amusing. Prices will be popular, and the opening evening will be by invitation to the press and the press' family.

Joseph Grismer and F. W. Stechhan attended the Led Astray opening at the California last night.

Frank Wright is winning golden opinions for his progressive work at the California as a character actor. His next will, it is thought, exceed all former efforts, as an Irish policeman in Power of Money.

CLEVELAND.

Euclid Avenue (Gus Hartz, manager): The season of 1885-86 opens 24th with Barlow-Wilson Minstrels first three nights. Fred. Warde opens his fifth annual tour 27th, and plays Damon and Pythias the following three nights. We have reason to believe that the bookings for the coming season are of the best quality. Many new stars and plays will appear, and several theatrical "chestnuts" have been persuaded to discontinue their visits this season. Manager Hartz is still summering with his family at Little Mountain, but will be in town this week. The Euclid is in perfect condition, and no room for improvements.

Academy of Music (John A. Ellsler, manager): Extensive improvements are being made at this house; and it will wear quite a rejuvenated appearance on its opening the last of this month. The date and attraction are not yet announced. John Ellsler, the manager, is still enjoying the profits of last season with his family at Long Branch.

The Cleveland: The managers are confident it will be completed on time, and announce its inauguration on Oct. 19. Manager Drew expresses himself as pleased with the bookings already made. Implicit confidence may be given to his selection. He has certainly shown his worthiness of this confidence from the Cleveland public.

People's: Hart tumbled into a good thing when he got hold of this house. It has been playing to good business throughout the Summer, and with little alteration will run on through the Winter. Ransone's Across the Atlantic drew well last week. Shiloh; or, Spy of Vicksburg announced for this week.

Pavilion: No announcements made, though the Wilbur Opera co. was announced for the next two weeks. This tent theatre is one of the Summer snaps that failed to support itself.

Olympian Theatre (L. G. Hanna, manager): Inability to obtain the right attractions, and the now fully demonstrated fact that the West-side cannot support a theatre was the cause of a disastrous failure. Mr. Hanna has done all in his power to make the venture successful. It will become a skating-rink once more.

Charles Frew, the comedian, left for New York Saturday to join Siberia.

Dime Museum announce Two Orphans and lots of specialties.

J. B. Curran has joined T. W. Keene's comb.

PHILADELPHIA.

The New Central Theatre opened on Monday night, 10th, presenting McIntyre and Heath's Minstrels. The result must have proved very satisfactory to the manager. The house was very large and enthusiastic, and each of the old favorites, as he appeared upon the stage, received a hearty welcome. The performance as a whole was most satisfactory, and it would be only an invidious distinction to speak of individual performers where so many were deserving of praise. The orchestra would bear strengthening, and some of the solo vocalists showed no conspicuous merit. The troupe, however, is full of excellent material, and many taking novelties were introduced.

During the evening some gauze, which has been used in a tableau, caught fire, and being first seen from the galleries, a stampede occurred, which for a while threatened serious results; but the burning fabric fell to the stage and was quickly extinguished, and order soon restored by the efforts of the employes. No one injured.

CALIFORNIA.

WOODLAND.

Opera House. The Flora Walsh co., 4th, to a fair house, considering that this is the hottest season of the year, and like that of the more cosmopolitan cities, our population largely resorts to the seaside and the mountains. If fun has anything to do with prolonging life, Woodland's citizens that attended the performance last night will live forever, for they were kept in a roar of laughter the entire evening.

COLORADO.

DENVER.

The crowds which turned out to see Haverly's Minstrels showed plainly that this place is still the stamping-ground for burnt-cork. Standing-room only was in order. In organizing his co. Colonel Haverly has made no starting departures in minstrelsy. But he has collected an array of talent which could hardly be excelled. There were thirty-six people on the stage in the first-part with the three-hundred-dollar-a-week comedian, Charley Reed, and Lew Spencer as the chief ends. The former convulsed his hearers with his quick wit. The Craggs are indeed wonders. Their marvelous feats evoked wild enthusiasm. On Wednesday the youngest member of the wonderful family was introduced—a child of perhaps four Summers—who promises well. The young one was presented with a basket of flowers as large as itself. It was a comical sight to see the little tot lugging the basket away from the footlights. Messrs. Laird, Hansom, Ernest and Graham, who compose the Quaker City Quartette, gave some clever imitations, and were duly appreciated; as was also the famous dancer, Charles Queen. The military manœuvres were finely executed. The after-piece, entitled Political Appointments, is not such rot, as is usually the case. All in all, I think it was the best minstrel show ever seen out here, not excepting Barlow-Wilson's. The Devil's Auction will do a large business week of 10th. Two car loads of scenery have arrived. Part of it is for the new play, Zamara, which follows the auction week of 17th. Week of 24th, Sanger-Aldrich co. in In His Power.

If she has any luck, in my opinion, Grace Hawthorne will sometime occupy a seat in the front row on the dramatic stage. She is certainly an actress of promise, and is withal young and quite comely. She took the title role in Fanchon last night (Thursday) at the Academy. The audience was cordial and very good in size. The matinee will be given to-day instead of to-morrow, out of respect for General Grant. Frou-Frou will be the bill. To-night Miss Multon and Saturday night Oliver Twist. Miss Hawthorne's Nancy Sykes is said to be one of her best parts. One half of the proceeds of the engagement will be devoted to the Grant Monument Fund.

Business is away up at California Hall. Lydia Yeamans began her four weeks' engagement there on Saturday night, 1st, and delights the patrons of the place nightly with her specialties. Her popularity is no surprise to me, as she is a bright little woman and makes friends everywhere. Mattie De Forrest is also popular and will remain there a while longer. Vestvali will leave soon. Marie Roller still wields the baton in the orchestra.

The Palace is having its usual run of business. Some say the performance has been toned down a little. But I see no improvement. The variety business is of the most ordinary character, and the advertised queens of song in their vocal efforts make chills run up and down one's back.

Haverly's Minstrels make the jump from Denver to San Francisco, opening in the latter city 10th.

The coming appearance here of Janauschek will be her first in two years.

The Devil's Auction people have arrived, and most of them have put up at Charpiot's. Rehearsals are in progress.

The *News* has again inserted in its columns its abusive notice of Fred McCloy.

Judge Bates, of this city, relates some interesting reminiscences of the Booth family in the *Tribune-Republican* of the 2d.

Charley Reed's lithos, patterned after the Bartholdi statue, were quite noticeable.

Grace Hawthorne's name is on the list of subscriptions for five dollars to help defray the expenses of the Grant obsequies to-morrow.

It looks as if we were not going to have Judic, according to the bookings mentioned in THE MIRROR of a recent issue.

The Mexican editors visited the Tabor in a body on Saturday night, 1st. They pronounced the house the most beautiful they had yet seen.

Theatricals are in a bad way at Colorado Springs. The opera house has closed for an indefinite period, and it is rumored that it will be turned into a hotel.

The *News* says that the first time Grace Hawthorne ever attended any theatrical performance was at a matinee performance of Uncle Tom's Cabin, Lotta playing Topsy. Miss Hawthorne's first appearance on the dramatic stage was in Providence in 1876.

J. H. Haverly stopped at the Windsor while here. His troupe put up at the American.

J. J. Curtis, connected with one of the Indianapolis theatres, is in town.

It is said that more professional people have visited Manitou this Summer than ever before. The Barry and Fay comb., I hear, took in the sights around that charming burg, including the Garden of the Gods. Ute Pass, etc.

Master Jarecki's concert was quite a social event. Capital Hill was out and full-dress ruled. Hattie Schrater took part. She returns to New York next month. Master Jarecki returns to Berlin shortly.

The *Tribune-Republican*, our best local paper, appears to have changed its hostile course towards the Tabor. Lately it has been giving cos. playing at the house quite good "send-offs." Mr. Hayward, the dramatic critic, is looked upon as an able writer.

W. A. Mestayer and a few of his co., some of the Devil's Auction party, and W. W. Kelly, manager of Grace Hawthorne, attended Haverly's opening.

Lydia Yeamans is advertised on the California Hall bills as the "vital spark."

The Craggs do their act in dress-suits.

Professor Carl Magir, the composer of Stanley Wood's

comic opera libretto, Priscilla, is spending a few weeks here.

Grace Hawthorne's co. will spend the first four days of week of 10th in Manitou. Performances will be given in the Town Hall there. This will be about the first professional performance ever given at the Summer resort. Manager Kelly tells me they have not missed a performance since starting out. He is much pleased with his new advance agent, Mr. Belgrave, who is a Denver man.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): Clara Louise Kellogg gave a fine concert to a large and most fashionable audience July 27. Encores hearty and well-deserved. Miss Kellogg's singing was splendid. Ollie Baker rendered some choice selections on the violin. Only a Farmer's Daughter co. played to a large house, 31st.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Boccaccio drew crowded houses last week. This week will probably be the last of Summer opera. The Beebe co. will appear in Merry War and Patience. Iolanthe and The Chimes have been "requested."

Ford's Opera House (John T. Ford, manager): The McNish, Johnson and Slavin Minstrels appeared at Ford's 10th, 11th, 12th. R. L. Downing, in Tally-Ho, week of 24th.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Fords scored another success in their performance of Nadine, 4th, for benefit of Chatham Artillery Centennial Fund. The house was crowded and all available standing-room utilized. The play was well cast and to the full strength of the co. Several defects noticeable were mainly attributable to hasty study and preparation. With a benefit 12th for Messrs. Readick and Hanley, when The Danites will be produced, the Fords will have closed the season of 1884-85, which has not proved a highly remunerative one to either the co. or Manager Johnson. Beginning the season with poor prospects on account of depressed trade and the presidential election, theatrical people did not anticipate big results; and with the exception of minstrel and one or two special attractions, expectations were fulfilled. On Sept. 17 An Adamless Eden opened to a jammed house, followed by the Barlow-Wilson, who did tolerably well, 20th. A few minor attractions filled the succeeding dates, all of them doing poorly. Frank Mayo with Nordeck, which was probably the most deserving of any attraction during the season, did fairly well in four performances in October, while the T. P. W. Minstrels, on 20th and 21st, turned away people. A few cos., such as May Blossom, Nov. 10 and 11; Romany Rye, Dec. 15 and 16; Clara Morris, 26th and 27th; James O'Neill, Jan. 12 and 13; John T. Raymond, 14th; Rhea, 28th and 29th; Silver King, March 5, 6 and 7; Called Back, 26th; Lawrence Barrett, April 1, and Milan Opera co., four nights in May, did well and proved the best paying successes. Between ninety and 100 nights and numerous matinees constituted the season, which was further augmented by the Fords' Summer series. And when we remember the many disadvantages and drawbacks at the outset, we think, after this review, that Manager Johnson has had no occasion to complain. The season of 1885-86 promises better things for the profession, with a bountiful crop and a flourishing trade in prospect, theatricals will receive a little added zeal by increased patronage. It is well known that the patrons of amusements increase continually, while the loss is a very small percentage. McIntyre and Heath's Minstrels open the season 31st and Sept. 1 and no doubt will draw big money; followed in quick succession by the Barlow-Wilson and the T. P. W. Minstrels in October. Among the bookings are noticed a number of attractions which have before given Savannah the go-by. Thomas W. Keene, a favorite here, and who gave us the cold shoulder last year, is again booked. Manager Johnson is to be congratulated on having considerably improved the character and quality of his attractions. Following is a list of companies booked to date, which in time will be greatly increased: Black Flag, The Professor, Tally-Ho, Ada Gray, Jeannie Winston Opera co., Burr Oaks, Zozo, Devil's Auction, J. B. Polk, Minnie Maddern, Skipped by the Light of the Moon, John A. Stevens, Patti Rosa, Parlor Match, Effie Ellsler, George C. Miln, Flora Moore, Roland Reed, W. E. Sheridan, the tragedian; Bandit King, Atkinson's Peck's Bad Boy, Rag Baby, Silver King, Private Secretary, M. B. Curtis, Annie Pixley, Corner Grocery, Robson and Crane, Lizzie Evans, Monte Cristo, Fanny Davenport, Emma Abbott, Rose Coghlan, John T. Raymond, Aimee, May Blossom, Kate Claxton, Denier's Humpty Dumpty, Rhea, Thomas W. Keene, Oliver Doud Byron, Lotta, Milton Nobles, Charlotte Thompson, Milan Opera co.

AUGUSTA.

What is known as the Southern Circuit comprises the cities of Mobile, Montgomery, Birmingham, Atlanta, Macon, Savannah and Augusta. L. De Give, of Atlanta, is president of the Association which controls the circuit, and S. H. Cohen is secretary. Manager Tannanbaum, of Montgomery, has been in New York for some time doing the booking. Manager Cohen informs me the attractions this season will be of the best character, comprising George C. Miln, Fred Warde, T. W. Keene, possibly Booth and Salvini, from both of whom a promise has been given; Robson and Crane, Lotta, Annie Pixley, Rose Coghlan, Rhea, Fanny Davenport, Margaret Mather, James O'Neill, Frank Bangs, Burr Oaks, Harrison and Gourlay, Rag Baby, Sully's Capital Prize, Emma Abbott, Milan Opera co., Jeannie Winston, R. L. Downing, The Professor, Private Secretary, May Blossom, Thorne's Black Flag, J. A. Stevens, Patti Rosa, Effie Ellsler, Roland Reed, Sheridan, Bandit King, M. B. Curtis, J. T. Raymond, Tony Denier and the usual number of minstrel companies; opening Sept. 2 with McIntyre and Heath's Minstrels. The managers have decided to make some reduction in prices of admission, but nothing "panicky."

The crop prospect is magnificent and big crops mean plenty of money and big audiences. The early arrivals too, will catch the biggest worms.

ILLINOIS.

JACKSONVILLE.

Fully one thousand persons attended the Mexican Orchestra entertainment, 5th, at the Fair Grounds. The music was received with such applause that there was no doubt of the pleasure with which it was enjoyed. It was something far different from the music we have had heretofore. The tones are delicate and inspiring, and each member proved himself an artist.

Arena: Adam Forepaugh 29th. We predict unusually large audiences, as this will have been the only circus performing here this year.

Item: Prof. Wallace, the bird man, has accepted an engagement for the coming season with Tony Denier.

STREATOR.

Sells' Circus performed 1st. Attendance in afternoon very light on account of storm; but in the evening a large crowd assembled and saw a very fair performance.

INDIANA.

INDIANAPOLIS.

The Grand will be thoroughly renovated and many internal improvements will be completed by the opening of the regular season. The work of tearing away the double row of side sofas has already begun, and the renovators are at their work. Instead of sofa chairs will be a row of fashion boxes for parties of four and six. They will be separated by highly finished rails of walnut and maple and rich tapestries, and will help the interior appearance very materially. New papering will be done and new finishings in the entire theatre. The entire stock of scenery has been touched up and new stage properties will be added. A double row of chairs will be put in front of the benches in the family circle. George A. Dickson announces that the attractions for the coming season are the best that can be procured. The house will open on Sept. 2, but the attraction is not yet announced. It is quite probable, however, that a Mikado co. will be selected.

Will E. English will return next Tuesday from the East, where he has been for several months. Immediately on his return his opera house is to undergo a change of finish before the opening in the middle of September. The announcement has not yet been made public as to who will assist him in the management for the coming season. Tunis Dean will preside, as before, in the box-office.

During his Summer vacation F. G. White has been teaching a class of young ladies in elocution and dramatic art. "Old White," as he is known everywhere, has been playing in this part of the country for many years, and generations have grown up that remember him as Toodles, when their fathers were children. (I am aware of the bull I have perpetrated; but let 'er go.—CORR.)

The Museum will open about the second Monday in September, but Sackett has not yet put in an appearance and I can get no further particulars. He announces that a general overhauling is in store for his house.

Fantasma and the McNish, Slavin and Johnson Minstrels are booked for an early September date at the Grand.

There is in this city a theatre, the only one that was open last Saturday, and it did not dispense with the matinee on the day of the Grant funeral; and this has brought upon it severe condemnation. Everything else in the city was closed, and even considering the courtesy due the patrons and neighbors, this place should have been closed.

G. H. Hasselman, the theatrical printer, has now in hands of the printer a very complete combination record, giving in full the name of combination, the star, agent and manager of every combination on the road, or to be on the road this season. It will be an invaluable aid to all interested in the profession.

The Dicksons deny that there is to be any Black Crook co. under their management on the road this or any other season. George Dickson has a complete Black Crook outfit to sell.

The Golden troupe that opened a short time ago is now headed West, and a private letter says they are doing very well for this early in the season.

One of the local papers tried to stir up a little excitement last week by saying that Prof. Morris, the trained-dog man, should be arrested for cruelty to animals. Some over-humane reporter had been in the training-school and found that occasionally a whip was needed to assist the dogs and ponies in learning their tricks; but Morris carded the papers and the matter has been dropped.

Lida Gardner has done a good week's business here, and the Power of Money comb. is billed for week of 10th.

TERRE HAUTE.

The Opera House is being thoroughly renovated and brightened up. An artist from the East will touch up the scenery. Chairs specially arranged for the press will be among the improvements. I learn we are to have some very fine attractions—in fact, Mr. Naylor informs me the best the house has had in years.

Gossip: The Ringgold Band of this city took first prize at the recent tournament at Evansville, Ind.—Mr. Naylor has kindly lent the use of the Opera House for the Old Settlers' meeting to be given in the near future. He has concluded to hold the Opera House and not sell to the Kansas City parties.—The Melville Sisters, Terre Haute talent, with Yank Newell's Comedy co., are meeting with great success in Fanchon up North.—Alice Fischer will resume her studies at the Lyceum School in the Fall. She is said to have made great improvement in her acting since entering the School.—The People's Theatre has closed.—Van Amburgh's Circus Sept. 8.

LEBANON.

Burr Robbins' Circus showed here Tuesday, 4th, afternoon and evening, to good business.

RICHMOND.

Phillips' Opera House will be managed by Dobbins Brothers, who so successfully conducted theatrical business in this city for the past ten or twelve years. They are only booking two attractions a week, and judging from the list already dated in the coming season promises to be the best that Richmond has ever had. The house was remodelled last year at an expense of $15,000, therefore there will be no repairing done this season.

Attractions so far booked are as follows: Thompson Opera co., Estelle Clayton, Lester and Allen's Minstrels, Miller's '49, Parlor Match, Frederick Warde, Siberia, Gus Williams, Romany Rye, In the Ranks, Rhea, Ellis and Moore, Bandit King, Black Flag, Annie Pixley and Zozo. The season opens early in September with the Thompson Opera co. in The Mikado, for the benefit of Manager J. C. Dobbins.

VALPARAISO.

The Grand Opera House, which now stands as one of the finest and best paying houses in the State, is to be further improved by placing a large dome in the centre of the roof, which will greatly add to its already elegant appearance. A reading-room for the comfort and accommodation of visiting companies is to be added, where all the theatrical papers will be on file, including the ever-welcome NEW YORK MIRROR. Willis Ross, known to the profession of New York, is the New York agent for the house. John A. Tevis, formerly of the Academy of Music, this place, is to be connected with it. Mr. Tevis was formerly city editor of the Fort Wayne *Sentinel*, and is well known to the profession. He now has charge of the daily paper at this place. The ever-popular and favorite with the profession, James McNay, will be retained as assistant manager and treasurer. The following are the early bookings at the Grand for the season of 1885 and 1886: George C. Miln, who opens the regular season, August 29; the Tavernier co., Sept. 19 (fair week; Rentfrow's Jolly Pathfinders, Tony Denier, Pantomime co.; Charles A. Gardner, Salen's Judgment co., Waite's Comedy co.

The Academy of Music will not present a more inviting appearance than in past seasons.

IOWA.

COUNCIL BLUFFS.

Forepaugh's Circus pitched tents 5th. The streets were thronged with people. The parade was well worth seeing. The large tents were about two-thirds filled at each performance. A fine collection of animals; a stud of fine horses. Mons. Irvine and Mlle. Rolland do some remarkably good riding. The feats of Mlle. Kabowles in backward leaps from rising tables are exciting and wonderful. She changes her attire while whirling through the air. The work on the double trapeze, by Vernon and Dunbar, was very daring. The elephants are well trained and were a feature of the performance. A Japanese gave a wonderful exhibition of jugglery. The chariot and jockey races were very exciting.

KEOKUK.

Theatrically speaking, things are very dull in this "burg." Hildebrand opens his season at Gibbons' 14th and 15th. His managers, Messrs. Tucker and Ranson, have so far booked him for about forty weeks. The season at the Keokuk Opera House opens about Sept. 1.

Arena: Sells' Circus booked for the 23d, but as Sunday falls on that date I suppose they have given us the "go by." Forepaugh's, Sept. 7.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Blind Boone co. appeared July 31, 1st and 3d to very poor business. A. R. Wilbur's Lyceum Theatre co. began a five nights' engagement 4th, with M'liss for the opening night. Big house.

DES MOINES.

Lewis' Opera House (H. L. Wilcox, manager): Hillyer's Dime Comedy co. closed a week's engagement 1st. Steinbach Specialty co. rendered Americans in Paris, 5th; Inventor's Love, 6th, and promise to present entirely different programme 7th and 8th.

Dime Museum: Good houses the entire week. The attractions are very appropriate and give general satisfaction.

CLINTON.

The past month has been void of dramatic events here, and the coming season does not as yet promise to be very lively. Music Hall and Davis' Opera House will have some good people here next season, while at the Coliseum the cheaper entertainments will hold sway. Lyceum Theatre co. for the week, 10th to 15th, inclusive. M'liss, '49 and pirated plays, at ten and twenty cents.

The Spiritualists are having a well attended campmeeting at Mt. Pleasant Park, just beyond the city limits.—Lillian Stillman, of the McCaull Opera co., and Fred. W. Stillman of The Jolly Pathfinders Musical Comedy co. appeared there 6th in the pleasing musical burletta entitled Stage Struck.

LEMARS.

Hoyt's Opera House (H. L. Hoyt, manager): Presents a better appearance now, having been altered since the storm. Sol Smith Russell, Sept. 1.

KANSAS.

TOPEKA.

Crawford's Opera House: Kersands' Minstrels, 1st, followed too closely on the heels of Haverly's to do the business they otherwise would have done, and deserved to do. Nothing announced at present.

Grand Opera House: The Mexican Typical Orchestra is announced for 13th, 14th and 15th.

KENTUCKY.

LOUISVILLE.

A fair variety co. filled a week at the Grand to good business. About the usual bill was offered. Louise Murio was billed, but she did not appear. A new co. will open 10th, prominent in which are Louise Murio, Oakes and Boyd, the O'Briens, and Sheehan and Holmes.

The Grand is the only house now open.

A repetition of the Harris fete attracted a very large crowd, 3d.

Signor Liberati is still here. He will play at the Musical Club concert shortly to be given.

A representative of the Doris show was here during the week.

Professor Fisk's balloon ascension is a feature of the Sunday programme at National Park.

Manager Revell, of the Museum, announces a fine list of attractions for the coming season. The house is now undergoing some slight alteration.

The Whallens will run the Masonic, but as yet have had very little to say about what attractions they have engaged. Manager Meffert will be in the box-office.

S. H. Friedlander is again about after his enforced imprisonment on account of a sprained ankle. He walks with a big club.

Little Emma La Mause, who did a good song-and-dance with the specialty co. at the Grand last week, is another Louisville contribution to professional ranks. Dolly Foster, who is here for the Summer, is another. She is a bright little lady, has a good voice, a pretty face and an attractive figure.

The Elks will run another fresh-air excursion, this time going down the river. The children of the poor are much benefited by this benevolent project of the Order.

Messrs. Klaw and Merriwether, of the Old Kentucky Home, are both here. They have great expectations for the coming season. In addition to Price's success, Miss Ellsler will play a strong repertoire. The management also have a new play to be produced during the season, from which much is expected.

MAINE.

PORTLAND.

Business still continues large, and the managers of the opposition houses are providing their patrons with entertainments that are meritorious and deserving.

At the Pavilion the Banker's Luck co. have drawn well, and Joe and Annie Burgess have been a big card. The Henessey Brothers are clever. They will travel with Whitmore and Clark's Minstrels this Fall. Andy Leavitt was the only drawback to the performance, and his singing was vile. Lizzie Gibbs is a clever vocalist, and dresses in good taste as well.

Greenwood Garden has been doing well. The Hoon Family of musicians present a decidedly novel entertainment. Noticeable among them is a trombone player aged ten, who handled the instrument like a veteran.

This week the Rooms for Rent co. occupy the Pavilion. The yacht *Fantine*, having on board Charlie Thomas and Jack Mason, was in for a harbor Tuesday, and the jolly tars were ashore seeing the sights. Portland Theatre opens its season in September.

MASSACHUSETTS.

LOWELL.

Music Hall (W.D. Quimby, manager): Barlow-Wilson Minstrels opened the season at this house 7th to a large audience. George Wilson's medley, "Hush, Little Baby," was the best thing in the first-part, although the greater number of the witticisms were new. The finale, The Skating-Rink, and the afterpiece, Cawled Back, are decidedly flat. Tony Hart, 20th.

Item: Huntington Hall has been undergoing a thorough cleaning, and a number of new chairs are to be put in as an experiment, which I trust will work all right, as anything will be a relief to those old settees.

CHELSEA.

Academy of Music (James B. Field, manager): House will open 14th; William Carroll's benefit. Among the volunteers are William Harris, manager Howard Athenæum, Boston, his (Carroll's) old partner; Jacques Kruger and E. P. Sullivan. The Floy Crowell co. began rehearsals here 12th. George Gouge, formerly manager of the Jollities, has gone with Sol Smith Russell in that capacity.

LYNN.

Delevan and Ross' dime show opened under canvas, 2d, to a large audience, and appeared during the remainder of the week in ten performances to increasing business. The specialties of Jules Turnour, Fox and Ward and the Eddys rank among the best in their respective lines, and the entire entertainment gave much satisfaction. The Saturday matinee was omitted, and appropriate emblems of mourning were displayed on the exterior of the tent. Open in Boston to-morrow night (10th) for an indefinite period.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Barlow, Wilson and Rankin's Minstrels drew a $300 house 4th, notwithstanding the outdoor attractions. The yacht fleet arrived at this port that night, with the famous sloops *Puritan* and *Priscilla*. All wished to see them. For other drawing cards the rival horse-railway lines had band concerts and jubilee singers. The general verdict was that the co. gave a first-class entertainment. The troupe numbers thirty-eight.

Personal: Manager Omey is keeping "bachelor's hall," his wife and daughter being at the White Mountains.—C. E. Dudley, of this city, has rejoined Floy Crowell's Dramatic co., which has begun rehearsals, and which will open in Portsmouth, N. H., 28th. Among the passengers that arrived at Cottage City, 6th, was William H. Crane, the comedian, ex-vice-commodore of the Hull Yacht Club, to join his schooner-yacht, *Vif*, a tidy craft about fifty feet in length, in which he will cruise to New York. On the trip from Cohasset to the Vineyard, the *Vif* lost her tender, but it was subsequently recovered.

MICHIGAN.

DETROIT.

Local managers have nothing on the tapis at present, with the exception of the Dime Museum, which has changed hands again, F. Canney and Col. Wood retiring. The new firm will be known as Collins and Miller. Silas N. Collins will manage it, and A. O. Miller and family will have charge of the stage. The Museum is in running order, and until further notice will remain in its present hands.

Opening Monday, 10th, a genuine Pinafore is announced to be the attraction at the Brighton resort. The representation will take place on a real ship, which has already been leased. It will be anchored close to the shore. A grand stand will be erected on the shore for the convenience of spectators. The co. has been organized by E. O. Skiff, and will be called the Sans Souci Opera co. Performances are intended to be given every evening, with matinees Tuesdays, Thursdays and Saturdays.

GRAND RAPIDS.

Manager Powers reports that there will be nothing more in the dramatif line to chronicle until the beginning of next season, which will probably occur about Sept. 1, although the opening attraction is not yet fully decided upon.

The past season has been one of questionable success, on account of the hard times, and it is to be hoped the coming season will show better results.

The work of renovating Powers' will soon commence. Mr. Powers will also make some much-needed improvements in his scenery.

Redmond's Opera House will remain under the same management during this season.

Smith's new Opera House is now under cover and rapidly nearing completion.

Boyd Potnam left 6th for Chicago to spend a few days with Joseph Haworth, after which he goes direct to New York to begin rehearsals with the Rhea co., preparatory to their opening in Trenton, N. J., 31st.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Bartholomew's Equine Paradox opened a week's engagement 4th. Large houses every night. Three matinees were well attended.

MANISTEE.

Gray Livingston and co., who were booked here for week of 2d, failed to materialize. Our manager received word from them at Ludington that their manager, F. Barry, after settling with the Opera House manager of that city on Saturday night, had lit out with the week's receipts, leaving them at the hotel with a board-bill of $75 and sundry other bills—and nary a cent on hand. Baggage, of course, was attached and the last information leaves them there still in the same boat. Our city bill-poster regrets the occurrence to the tune of about eleven dollars.

MINNESOTA.

ST. PAUL.

Manager Scott, of the Grand Opera House, has just returned from a visit to Chicago on business in the amusement line and in sight-seeing, taking in J. M. Hill's new play, A Moral Crime, which he says was magnificently put upon the stage.

The regular season at the Grand Opera House will open 17th. Evans and Hoey, in A Parlor Match, 17th, 18th, 19th; Charles A. Gardner, in Karl, 20th, 21st, 22d; Milton Nobles, 24th, 25th, 26th.

The Olympic Theatre will reopen 24th, and present a good line of attractions.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Silver King to a large and well-pleased audience, 3d. Joseph F. Brien as Wilfred Denver, Samuel Varney as Jaikes, J. E. Nelson as Skinner, L. P. Hicks as Coombe and Helen Blythe as Nellie Denver, deserve especial mention.

DULUTH.

Grand Opera House (Munger and Markell, managers): The C. R. Gardiner Dramatic co., in Only a Woman's Heart, 3d, to a poor house. The play has been materially altered since it was given here by this co. two years ago. The character of Roger, the Tramp, in the former version, was idealized and made noble; whereas, as now presented, it is that of a lazy, dishonest "bum," ready to turn his hand to any kind of knavery in order to secure the price of a drink or a meal. Julia Anderson's impersonation of Hattie Salisbury, the heroine, was very satisfactory. Scott Cooper's conception of the part of Roger shows that he has gotten the ways, manners and customs of tramps down to an exact science. As Walter Osmond, Olsten Arthur looked handsome and acted with fire and vigor. In Pitcher, Lola Bartell made the most of a small part. The James Blake of Owen D. Jones was one of the most stagey productions I have ever seen. Mr. Blake, evidently, is in the wrong line of business; he should have been a tragedian. The rest of the co. do not merit special mention. The co. gave Fate, 4th.

RED WING.

Casino Opera House: John T. Hind's Comedy co., in Bells of Shandon and Rip Van Winkle, 31st ult. and August 1, to light business. Co. only fair.

MISSOURI.

JOPLIN.

Standard Theatre opened, 1st, with a well-selected co. of variety artists. The house will be open every night except Sunday, and will be conducted in first-class order. The co. at present consists of Nettie Davenport, Lottie Jones, Cleo and Bessie Willard, Charlotte Pearl and Annie Milton, Messrs. Cunningham and Barron, Gilmore and Brewster, Eddie Rush, Hebrew dialect artist, and Prof. Edward McConnell. They have been playing to good business ever since they opened.

Sparks: The Joplin Opera House has changed hands. Manager Havens retires and Elmer Webster comes to the front as lessee and manager. The Opera House is being overhauled and refitted, and when completed it will be one of the neatest houses in the circuit.

NEBRASKA.

FREMONT.

Bullock's Opera House (George Yates, Manager): Arena: Forepaugh's Circus played to good audiences. Features worthy of notice were the performing elephants; Lamartine Brothers, in tumbling, and Mlle. Kabowls' treble act. Street parade good.

Item: After the afternoon performance, Adam Forepaugh, Jr., took his elephants to the river for a bathe. They could not be gotten out of water for the evening performance, and not till morning hours were they under control. We noticed that less time was taken up by clowns. Owing to storms damaging tents, but one ring was used, which we think was an improvement. Evening performance was unmercifully cut. We do not think the management can afford this. Your reporter could not obtain dates further than the 29th. Their route then is a subject of dispute. Treasurer Watt informed me they thought of making a tour through Texas, but did not expect, as formerly reported, to end the season earlier than usual this year.

NEW YORK.

BUFFALO.

The Academy of Music opened its doors Wednesday and Thursday of last week for the T. P. W. Minstrels. Fortunately for them the two evenings were quite cool, resulting in houses where even standing-room was a scarcity.

Van Amburgh's Circus, 7th and 8th, had comfortably filled tents at three performances. The afternoon of Saturday no performance was given on account of the Grant obsequies.

The Academy of Music is now being remodelled for the coming season. After its alteration it promises to look more attractive than ever.

Edward Belmont, an acrobat in Van Amburgh's Circus, who was injured at Batavia, died at the hospital here Thursday last. His home was at Manchester, N. H.

H. J. Meyer, lately with the Mexican Typical Orchestra, was in the city Thursday. He goes with George C. Miln the coming season.

The Music Hall rebuilding fund grows slowly. Dollar subscriptions are now in order. The plans have been accepted for the new building, which will be a vast improvement on the old.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Lehnen and Bateman's Romany Rye comb. opened the season 10th. Will remain a week.

Museum: This place opened its doors 10th with the Mikado Minstrel co.

Alhambra Rink: A specialty co. under the management of W. A. Lovelle will perform here during the week.

Casino: An excellent variety troupe will comprise the bill here during the week, and large business will no doubt be the result. This is the "Harry Miner's" of Syracuse.

Arena: Barnum's Circus will exhibit here 22d.

The theatrical season in this city will open with a regular "boom." Five regular theatres are in full swing, and a few yet to hear from.

Dan Mason, the Dutch comedian, paid a flying visit to his home here a few days ago.

John Peasley and wife will leave soon to join the Two Johns comb.

Manager Lehnen will star Charlie Ellis this season in Dutch Love.

The Firemen's Convention this week will bring thousands of strangers to Syracuse. All the different places of amusement have been making elaborate preparations, and large business is anticipated all around.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The Wiley co. sang here during last week under local management, giving The Mascotte and Olivette. The organization for some time past has not been doing enough business to keep up with the expenses, and as a result the management found itself in a bad predicament. To enable the people to get out of town, three gentlemen of this city agreed to become responsible for the expenses necessary for a week's stay at the Leland, and thus the co. was assisted sufficiently to get the chorus out of town, although several of the principals are yet here. Benefit concerts are now talked of to raise the wherewithal to assist the principals, although nothing definite has as yet been accomplished. The part played by Jacobs and Proctor in this affair has not been at all to the credit of those gentlemen, who, after coming out whole, and even a trifle ahead, on their contract with the co. in their circuit, refused the smallest courtesies to help the stranded organization out of the difficulties by which it was surrounded. The local managers who had taken up the case of the unfortunates had date slips printed to post under the different stands of printing on the bill-boards, but Jacobs and Proctor refused to allow this, and forced the bill-poster to decline the work, with the threat of taking their work away from him. Of course that effectually muzzled him, and the only available advertising was through the press. Again, the decision to keep the co. here for the extra week at the Leland was not arrived at until late Saturday, and as there was not sufficient time to have the necessary tickets printed, Messrs. Jacobs and Proctor were asked to lend enough pasteboards to answer for general admissions, and this was refused point-blank. If these managers had been playing anything against the Wiley co. during its stay at the Leland, there might have been some little excuse for this shabby treatment; but as both the tent and the Museum were closed, the Wiley co. was not opposing them in the slightest degree, and there is consequently not the slightest reason for the selfish attitude of Jacobs and Proctor.

There is nothing advertised in the amusement line this week. Monday, the 17th, brings the T. P. W. Minstrels to the Leland.

Frank Karrington left for New York Monday to begin rehearsals with the World co.

HARLEM.

Pavilion (W. C. Cameron, manager): The last week of what has proven to be a popular and successful season was opened on Monday night by Little All-Right's Sensation and Professor Howell's Dog Circus. The tent was packed to its capacity, and of all shows this one merited the ovation tendered it. Its principal features consist of Little All-Right, the Japanese prodigy, in his slide for life, which he performs on a tautened rope running from the centre-pole of the tent at an angle of forty-five degrees to the ground. His first attempt was attended with a severe bruise of the ankle. Baby Bindley, in vocal selections; William Gaylord, equilibriest; Delmanning Brothers, song-and-dance; Charles and Biv Harris, German sketch; Billy Carter, banjoist, and Professor Howell and his eight performing canines. The olio was followed by an afterpiece entitled *A Fry in a Box*, in which the whole co. took part. On Monday night Manager Cameron gives up the tent with an unsolicited benefit, in which a host of volunteers will participate.

River View Park: The sacred concert given here last Sunday was enjoyed by a goodly-sized audience, who highly appreciated the selections of popular and social music by the mammoth orchestra. Manager Levi has a surprise in store for his patrons in the way of novelties in the musical line for the near future.

Item: Never in the experience of your representative has he been as unwilling a witness to such a gross and palpable fraud as that perpetrated on an easily-duped public on Saturday night at the Pavilion at the alleged dancing match between Paddy Nugent and Master Coffee for a silver cup. The affair was "fixed." Nugent had won the cup an hour before the match was danced.

BROCKPORT.

Van Amburgh's Circus pitched tents 3d, and despite rain, drew good houses. The performance was good; street parade fair. As fine a lot of gentlemen as ever ran a circus. Remained here on Sunday and Monday.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Baker and Farron in their new play, A Soap Bubble, Sept. 25. Duprez and Benedict's Minstrels, Sept. 4.

Personal: John Remington assisted at the Grant memorial service, rendering a solo with very fine effect.

ELMIRA.

Opera House (W. E. Bardwell, manager): T. P. W. Minstrels gave an excellent performance to good business, 8th.

Mascotte Academy (H. F. Curtis, manager): Jennie Calef closed a two weeks' engagement 8th. Notwithstanding the warm weather, her audiences have been large, and during her short stay she has made many friends, both professionally and socially.

Items: It is possible that steam heaters may shortly succeed the wornout furnace at the Opera House.—Miss Calef still continues to produce M'liss, Miss Pixley's rights to the contrary, etc. I understand that Miss C. had at one time permission to appear in this play on certain conditions, but that the contract has either expired or been cancelled. Jennie and Lillian Calef left Saturday night for a short sojourn at their home in Providence.—Charles Charles of the Calef co. returned to New York last week to accept a position with J. K. Emmet.

AMSTERDAM.

Opera House (A. Z. Neff, manager): George C. Miln will open the regular season with Hamlet, 21st.

Potter Opera House will be managed by Blood and Cross this season and will be formally opened by Owen Fawcett in Big Bonanza, Sept. 16.

Personal: James Fox, who is to appear in Harrigan's play, Old Lavender, has been spending the Summer in this city. He will leave for New York to begin rehearsals in a few days.

LOCKPORT.

Van Amburgh's Circus, afternoon and evening, 5th, to splendid business, considering the inclemency of the weather. The circus is above the average small shows that exhibit at twenty-five cents. The balancing and juggling of the Japs was very good. Street parade very poor.

MALONE.

It is quite dull in amusement circles at present. Howard Opera House is closed until the regular season, and nothing booked at Malone Opera House at present. Barnum's Circus is booked for the 28th, and all bill-boards and available places are covered with paper. As this will be the first, and probably the only, circus of the season, good business may be expected. Among the improvements being made by the managers of Howard Opera House the addition of new [illegible] dressing-rooms, which are to be especially [illegible] ladies. With no delays everything will be [illegible] for the opening of the regular season, with the [illegible] Foster co. in one of their new plays on [illegible] co. has an established reputation here and will no doubt be greeted by a full house.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, proprietor): The [illegible] Dramatic co., with Alice Irving and [illegible] the stars, has been running here for two weeks to [illegible] able business at Summer prices. Receipts for the two weeks $1,500. Their performances were very [illegible] and gave enjoyment to hundreds of [illegible] nightly. People were in attendance who never saw a play before.

OHIO.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): The Corsican Brothers kept the house up to the [illegible] standard last week. The play was very well acted, the Chateau Renaud of William Lloyd being [illegible] good. This week, The Blood-Stained Hand.

Harris' Hippodrome will be at the Fair Grounds 13th, 14th and 15th. Edward C. Noble is doing the [illegible] work.

R. F. Baker will make charcoal sketches of prominent citizens, and Mme. Neuville will lecture on Woman's Rights at the McKean benefit Saturday.

McNish, Slavin and Johnson's Minstrels will show at Comstock's 20th.

The Edelweiss Mountain Choir is the attraction at Schneider's Garden at present.

Malvina Renner and Charles H. King are the new faces at the Summer Theatre.

SANDUSKY.

The town has been dead—as far as theatricals or anything pertaining thereto is concerned, ever since the season closed. Manager Stoffel, as well as the large part of the populace, is stuck on base ball, and he is now managing our home team. The boys say they have never been managed on the road so well, and have never made so much money as they have since he has handled them. So much for base ball and Manager Stoffel. The city did have the Boston Museum ten cent show in a tent last week; but the weather was so very wet that your representative prefered indoors of an evening, so he did not see the performance. Attendance was not at all good, and the performance was very bad.

Arena: Sells' Brothers advertising car is in the city and the town is loaded with show printing. [illegible] 17th. Forepaugh will be here Sept. 12.

Items: No improvements will be made this year to the opera house. Manager Stoffel is doing some decorating in the shape of some very handsome [illegible] (repousse work done by himself). They are really deserving of mention.

DAYTON.

Memorial Hall, Soldiers' Home (Samuel [illegible], manager): During the past week the home co. produced A Serious Family and B.B., 4th, to a large and highly pleased audience. The Amusement Committee tendered the home co. a benefit on the 6th. The play for the occasion was Saratoga, and, I am pleased to [illegible], attended by a large and fashionable audience. The inclement weather, however, prevented many from attending, among them myself. As Saratoga scored such a hit, and there being quite a number of persons who were desirous of seeing it again, a petition was started, and in less time than it takes to put it there, were over two hundred signatures requesting the committee to repeat it. I do not doubt that the committee will comply. If they do not, A Widow Hunt and [illegible] a [illegible] ber will be given. This will close one of the most successful seasons at the Home.

Manager Larry H. Reist's smiling countenance has not, as yet, made its appearance, but will [illegible] be visible in his sanctum, 15th, at the opening of the Grand by Slavin, McNish and Johnson's Minstrels. The members of the home co. have signed as follows: Henrietta Crossman with Bartley Campbell's [illegible] Augusta Van Doren and F. C. Huebner, with [illegible] and Barry's Midnight Marriage co.—J. C. [illegible] and wife (Lizzie Newell) will spend a month at their Summer home, Cosy Cottage, Oconto, and then [illegible] their own co.—Louise Balfe will star under the management of Havlin and Erlanger.—John F. Ward and wife will visit Long Branch for a month prior to joining one of Kiralfys' co.—Raymond Holmes goes with [illegible] in The Willow Copse. Thomas Coleman with Modjeska, Lilly Ward and Annie Crossman will return to school. Sheridan Tupper and D. W. White have several offers, but neither has signed.

Ole Schenk of the Grand has returned, after a two weeks' camp on the Miami.

Van Amburgh's posters state that they are coming, but when I cannot say.

Henry J. Benjamin, leader of the home orchestra, will return to Havlin's Theatre, Cincinnati, to occupy a similar position. During his stay in the Gem City Mr. Benjamin made many friends, and [illegible] the members of Memorial Hall with all the latter. I hope to see the leader from Porkopolis here again.—John Ward and wife have passed through five Summer seasons at the Home. Now who says that Johnny is not popular?

Every lady in the Home co. was the recipient of several bouquets and floral designs on benefit night. [illegible] one should have taken the male members down to the North Gate.

The attaches of the Grand say they will never attend another benefit unless Manager Larry Reist is to appear. It takes Manager Reist to "boom" it for the "boys."

TOLEDO.

Wheeler's Opera House (George W. Ellis, manager): The T. P. W. Minstrels, 3d, being the only attraction in some weeks, and the only one that was to be here for some time to come, had a standing-room-only house. I have always maintained, and still do, that Billy Rice is the best end-man in the business. His fund of merriment is always overflowing, and his songs are always the best.

URBANA.

The Kickapoo Indian Medicine co. began a two weeks' siege of out-door entertainment 3d. In addition to the Indians in a programme of dances, etc., a [illegible] minstrel performance was rendered by William Baldwin, R. Bishop and Charles Glasson. Large audiences nightly.

Personal: Dr. F. R. Bennett, Jr., proprietor of Bennett's Opera House, returned 5th from his [illegible] trip in Europe. He enjoyed the trip hugely. But few theatres were found open across the pond. The Doctor became quite a linguist on his tour, although he has not forgotten his native tongue.—John Chavers, the basso and organist of Donavin's Tennesseeans, is home for a brief vacation. He goes with the same party next season, his eighth season with it.

NORWALK.

Whittlesey Hall (J. B. Kaye, manager): The Pleasure Party gave a benefit to Richard Webster, who was with W. J. Scanlan last season. Solon Shingle and the farce, Limerick Boy, were produced. Mr. Webster assumed the title role in both plays, and was very ably assisted by Fanny Gillette, who is a general favorite with Norwalk people. The audience was the largest of the season. The mere mention of Dick was enough.

OREGON.

PORTLAND.

The Tivoli is the only theatre running at this writing (July 31), and it is doing a poor business. Denman Thompson returned and played one night, 29th; splendid house. During his entire season here he has drawn full houses.

Private Secretary appears at the New Market 3d, instead of 10th, as at first intended.

The Casino was to reopen 6th with the Nashville Students.

Harry Gates had a benefit July 31 at the Casino, the house being large.

PENNSYLVANIA.

ERIE.

Opera House (Henry A. Foster, manager): The T. P. W. Minstrels appeared 4th to an overflowing house.

Henry A. Foster, resident manager of the Opera House, under Charles O. White, has arrived, accompanied by Thomas Walthew, scenic artist. The house will be given a thorough overhauling, new effects introduced, and the general scenery much improved.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): The Hammersly Opera co. appeared 3d in Olivette, 4th in Chimes of Normandy, and 5th in The Mascotte. Crowded houses. Prices, twenty and thirty cents.

Arena: O'Brien's Circus, 7th, to poor business. The street parade was the poorest seen here for a long time.

MEADVILLE.

O'Brien's Circus spread their tents 4th, giving a fair show to moderate business.

Items: J. W. Carner, the veteran actor, and Edward Young and wife, Cora Van Tassel, are summering here. —The skating rink has been fitted up with a beautiful stage and full quota of scenery. The name has been changed to the "Casino Rink," and it will be opened 12th with J. W. Carner as Rip Van Winkle. Fred G. Andrews and Will West will act as managers, and it is intended to play a number of low admission attractions during the Fall.—Work on the new Opera House is being pushed rapidly, and as thus far built shows that everything is being done that will add to the comfort of both actors and audience.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): The Corinne Opera co. did a good week's business [illegible] as a whole appeared to good advantage. [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

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THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - AUGUST 15, 1885.

***The New York Mirror has the Largest Dramatic Circulation in America.*

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Ways That Are Dark.

That pursuit which will not bear the light of day is certainly open to grave suspicions—for darkness and evil are, in the moral sense at least, inseparable. The Agency business is carried on in the dark. What with the Agents' portentous "blacklists;" the suppression of names whose owners, on account of insufficient pecuniary tribute, have acquired the petty despots' disfavor; the concealment of addresses for fear of losing a few pence of percentage; the mysterious "pushing" of favored patrons; the back-room bargains for the procuration of speedy engagements driven by the spiderish middlemen and the amateur flies who are lured into their parlors only to become entangled in the web which has been spun for just such innocent victims—these are but a few of the practices in connection with the Agencies that we might enumerate to demonstrate that the business is and must be conducted upon underhand and secretive methods.

Probably nobody, except the Agents themselves, knew the alarming extent of the injustice and wrong practised upon the profession under this wretched system until the exposures resulting from THE MIRROR'S investigations were begun. The stories told by the actors themselves have convicted the Agents of unscrupulous dealings, and branded their business as a scourge to the profession at large. The public has for a long time harbored the idea that the stage is the sanctuary of art, interpreted by artists. It has never imagined that actors were a collection of puppets, manipulated by wires in the hands of a set of men having nothing whatever in common with the noblest aims of the theatre, and with no object in view except monetary gain, even if accomplished by the prostitution of art. And yet this latter view is nearer the truth. In a surprisingly large number of cases the destiny of artists is swayed by unprincipled wirepullers.

There is no earthly reason why actors should be the slaves or servants of the Agents—they owe allegiance only to their art and to their audiences. Instead of approaching the thrones of the Agency tyrants hat in hand and with humble mien, they should learn to estimate themselves and their calling at a truer value. Self-respect and independence are incompatible with the present order of things. The Agents must go and actors must adopt the plan of dealing direct with managers, untrammeled by a gang of avaricious and meddlesome middlemen.

The words of an honest ex-agent, reported in a recent issue of THE MIRROR, should be borne in mind, as forming possibly the most damning evidence against the Agents that has appeared in the course of this searching arraignment. "I pursued the business," was his frank avowal, "until I became convinced that there was no money in it unless conducted disreputably. Then I quit it and sought an occupation where profit was obtainable without the sacrifice of honor." There are Agents in the field who have been prosperously engaged in the business for a number of years past. Have they strangled their conscience, or is the possession of such an article unnecessary in carrying on the affairs of an "amusement brokerage?"

Let more light shine in where darkness has prevailed.

Too Much Conservatism.

Conservatism is a good thing when there is not too much of it. Many managers consider it their chief qualification, and the consequence is that few strike out on new lines, the majority clinging to old ideas, or following in the footsteps of the limited number that occasionally sound new depths with entirely successful results.

In no direction does the prevailing managerial fault find more striking exemplification than in the selection of plays and the engagements of actors. There is only a baker's dozen of amusement caterers who have courage enough to risk the production of new pieces by authors unknown to fame, or to give an opportunity to recruits, however apt and talented, for showing their metal on the boards. The rest strain every energy to procure plays from sources that are thought to be good because they have been previously drawn upon, and to engage the services of players who have rotated before the public until the more or less essentials of novelty and anticipation have worn off.

There is no valid objection to the employment of tried material, whether in the playwriting or play-acting direction, and we do not wish to be understood as setting a lesser valuation upon either celebrity or experience than we ought. But we do assert that the managerial spirit at the present time discourages the discovery and development of talent, and the stage is a loser thereby. It is almost impossible for a novice to obtain a hearing. Managers generally refuse even to entertain the idea of investigating the claims for recognition which aspirants may possess. They appear to lose sight of the fact that the ranks of the profession must be recruited, and that to fill the gaps newcomers must be admitted. There is always need of new blood, which must be transfused into the body dramatic by pressing into service healthy volunteers.

The Agents' Black-Lists.

It is the custom, in more than one Agency in this city, for the proprietors to post conspicuously upon the walls of their offices bulletins purporting to comprise the names of professionals who have not paid their percentage for engagements that have been obtained. This scheme is intended to bring the derelict to a sense of their shortcomings as well as to convey a gentle hint to other customers in case they might be tempted to forget the Agent's tax. This bulletin is called by the Agent his "Black-List." We have postal-cards in our possession which have been sent to actors and which bear the suggestive legend, above the Agent's name: "I have this day placed you upon the Black-List."

In many cases, no doubt, the claims of the Agents are genuine and the amounts posted opposite the names of the blacklisted professionals are actually owed. But there are others which are disputed or repudiated altogether by actors whose reputation for veracity and square-dealing compares favorably with that of their alleged creditors. But whether these claims are just or unjust, the Black-List method of coercing payment is both shameful and illegal. There is a law in this State against the placarding or publication of debtors' names, and every actor who has been thus treated can, if he desires redress, find it in the courts. The man who parades a Black-List of the sort described is liable for heavy damages, while a grave penalty is provided for the writer of postal communications such as we have alluded to. It might be well for some actor of good character who has been injured by this illegal practice to put an end to its further continuance by bringing a test case at once. The Agents have no excuse whatever for traducing actors in this disgraceful manner. They have the same avenue for collecting their just debts that is open to other citizens—*i. e.*, resort to legal process.

The Black-List furnishes another powerful reason why the Agencies should be suppressed altogether. Men who thus openly defy the rights of others cannot be trusted with the peculiar powers enjoyed by theatrical middlemen.

The Lesson of the Hour.

The position in journalism of THE MIRROR being at the very centre of affairs, it feels free on all important occasions to ascend its mount of observation and survey the field. This lookout is made in the interest of our specialty and to discern and segregate for pertinent comment whatever relates thereto.

At this moment we have dimly under our eye the pageant of the great national funeral which has just taken place. Upon details we need not dwell, but we can note that the aggregate presents a spectacle without parallel in ceremonial elegiac celebrations. Its accumulation, size and momentum were extraordinary; its members counted a vast army; its divisions represented all classes and organizations of men who may properly march in line as promoters and partakers in the obsequies of a national hero.

It is the method and order observed in the gathering, distribution and movement of these bodies and of this vast congregation that most attracts our attention, showing, as it does, the supreme practical capacity of our people and the great executive readiness of our leaders and men of administration when called to act on a momentous event in concert.

Foremost we observe the military genius for organization and adjustment active throughout the ranks. Without detracting from the gravity of the occasion, the assembling, the assignment of place and order, and the movement to time and prearrangement would seem to be the recruiting and rehearsal of the nation for a grand destiny of which harmonious cooperation is the moving spirit and the intent.

Not to be looked upon as a mere show, to us it seems to be the national drama evolving itself in an imposing phase which must leave its impression upon the minds and hearts of our great commonwealth and help to prepare that unity of feeling which impels people to think alike and to furnish for other occasions audiences and spectators in sympathy, whether the appeal is to arts or arms.

On such foundation we may hope to see other dramas and other pageants enacted which in their own spheres will command the respect and sympathy of our vast communities.

Personal.

SMITH.—Above is a portrait of Mark Smith, whose performance in The Black Hussar merits the warm praise it has received.

MILLER.—Joaquin Miller is in the city.

HILL.—J. M. Hill is expected to return to town to-day.

MARTINOT.—Sadie Martinot will go to Europe this Fall for study.

HILL.—Caroline Hill has made a big hit as Lady Teazle in Chicago.

LEWIS.—Jeffreys Lewis is reported to be very ill in San Francisco.

MESTAYER.—Mr. and Mrs. W. A. Mestayer are resting at Manhattan Beach.

MADDERN.—Minnie Maddern opens at the Lyceum on August 31 instead of 24th.

BOOTH.—Rachel Booth and her mother have gone to Long Beach for a few weeks.

JANSEN.—When The Black Hussar is withdrawn Marie Jansen will take a long rest.

BANCROFT.—Helen Bancroft will start on a tour of the White Mountains in a couple of weeks.

LOTTA.—Lotta opens her season in Toronto on Sept. 3, and appears in Chicago a week or so later.

OWENS.—At last accounts, John E. Owens was still very seriously ill at his farm in Towson, Md.

BROWN.—Sedley Brown and Henrietta Crosman were married on Monday at Dayton, Ohio.

POTTER.—Mrs. James Brown Potter, the well-known amateur, is expected from abroad next week.

PERUGINI.—Signor Perugini will sail for this city on Sept. 10, and appear at the Casino early in October.

CAYVAN.—Georgia Cayvan has her sister for a companion in her camping out on the White Mountains.

PITT.—Harry M. Pitt has a play under consideration by John T. Raymond. It is called A Great Bubble.

SUMMERVILLE.—Amelia Summerville has been re-engaged for her original part, the Mountain Maid, in Adonis.

PENNOYER.—Gus Pennoyer arrived in town last week. Whether he remains with Lotta this season is as yet undecided.

CLAXTON.—Kate Claxton opens her season in New York with a new play. She finds it difficult to disown those Orphans.

MITCHELL.—Mason Mitchell, of Canada Rebellion fame, will appear as Benvolio, in Romeo and Juliet, at the Star Theatre next Monday night.

CORBYN.—Sheridan Corbyn will remain in town until the opening of Frank Mayo's season, business preventing him from taking his usual rural rest.

WHIFFEN.—From the lines and business that will fall to him, Thomas Whiffen is likely to make a great success in the part of Pooh-Bah in The Mikado.

HALL.—On Tuesday an unknown admirer sent Pauline Hall an elegant bracelet containing eight diamonds and seven sapphires, and also a diamond ring.

BIDWELL.—David Bidwell will return to the city from Richfield Springs on Friday.

CLAXTON.—Kate Claxton entertains hospitably at her cottage on the Sound at Larchmont. Alexander Salvini has been among her guests the past few days.

STORY.—Annie Warren Story is in town, having returned from a visit to her mother in Washington. Miss Story has not yet made arrangements for next season.

COTTRELLY.—Mathilde Cottrelly is an expert at needlework, and as lieutenant to Colonel McCaull designs many of the costumes of his more notable productions.

LEWIS.—Jeffreys Lewis begins a two weeks' engagement at Baldwin's Theatre on Oct. 12 in a dramatization of Hugh Conway's "Dark Days" by George Fawcett Rowe.

CROIZETTE.—It is stated by cable, though on what authority is not known, that Mlle. Sophie Croizette has been lately married to a Berlin banker named Jacques Stern.

GOODWIN.—Myra Goodwin has the satisfaction of knowing that her first experience on the boards of a legitimate theatre has created a very favorable impression among playgoers.

BARRETT.—Wilson Barrett advises us that he has not arranged with Mary Anderson for her appearance at the Princess' Theatre, London, all reports to the contrary notwithstanding.

MCCULLOUGH.—Yesterday Samuel Colville and R. E. J. Miles visited John McCullugh at Bloomingdale. They found the actor in buoyant and hopeful spirits, but a little weaker physically.

CAMPBELL.—Bartley Campbell, since his return from Pittsburg, where he went to attend the funeral of his aged mother, looks careworn and haggard. He was greatly prostrated by the affliction.

GILMORE.—Manager Gilmore says that the spectacular features of Clio will be notably fine. The earthquake effect, which has been modelled after that in Claudian, is expected to be especially realistic.

DE NYSE.—The *Sunday Star*, which died on the 9th inst., had a brightly conducted dramatic column. Edwin F. De Nyse managed it. Mr. De Nyse is engaged as an aide to Judic's American tour.

DARRELL.—Fred Darrell and wife (Irene Verona) have been specially engaged to play in Lillian Russell's company. Mr. Darrell created the part of Lieutenant Mangle in the London Polly production.

CAREY.—Edna Carey has returned from her Catskill home, "Carey Villa," to complete her arrangements for next season's tour with Shadows of a Great City. A hop was given in Miss Carey's honor at Hensonville last Friday night.

TILBURY.—Zeffie Tilbury, a young lady who has lately called forth encomiums from the London press, will accompany Mary Anderson to the United States. Miss Tilbury is a daughter of Lydia Thompson, who will come over with her.

ACADEMY.—The renovations at the Academy of Music are quite extensive. The interior of the house is beginning to present a handsome appearance. The shabby scenery which has disgraced this place for so long will be supplanted by a new stock.

ABBEY.—The report that Mr. Abbey is forming a grand opera company to bring to this country is utterly baseless. Mr. Abbey knows better than to put his hand a second time into the fire. He will devote his energies to conducting Mary Anderson's tour.

MORRIS.—For the sake of her health, Clara Morris will not play at all during the month of October, also resting the three last weeks in December. From January 2, however, she will play right up to the 1st of April. Miss Morris arrived in town on Tuesday.

FRIES.—Mr. John G. Fries, of St. Louis, has a large and interesting collection of relics and pictures of celebrities. One of the latest additions is a photograph of Lillian Russell's baby, on the back of which the mother has written above her name, "My treasure."

IRVING.—Called before the curtain after the final performance of Olivia at the London Lyceum the other night, Henry Irving said he would produce Will's version of Faust early next season. It will probably be called Mephisto, which character, by the way, Mr. Irving will assume.

REED.—Roland Reed will play Ko-Ko, in The Mikado, until the opening of his regular season, which takes place at St. Paul on August 31. He will open with Humbug, which will probably be seen in New York next February. During the season he will produce One of the Boys, by E. E. Kidder.

CLARKE.—George Clarke, who retains his hold on the public as one of the best of our leading men, will be at home in Clara Morris' company the coming season. Mr. Clarke played opposite parts to Miss Morris when she was leading lady at Mr. Daly's theatre quite a number of years ago. A picture of the gentleman appears on our title page this week.

MAPLESON.—Her Majesty's impressario is already putting his irons into the Academy fire. The directors have not decided whether he will have the house or not, but the probabilities are in his favor. Negotiations are now pending. Mapleson wants to secure the house, but the terms demanded of him are more exacting than hitherto.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mr. Dixey had better stay in New York as long as he can do so profitably. His manager does not seem to believe in letting well enough alone, and is anxious, I am told, to take Adonis through the country, imagining that larger money awaits it outside than by prolonging the remarkable run at the Bijou. I do not think his judgment is correct in this matter. He may not be aware of the fact that the most attractive features of the burlesque will awaken the cry of "chestnut" on the road. Dixey's songs and cleverest bits have been stolen by a dozen specialty and farce companies and worn threadbare all over the country. There will be comparatively little novelty about the performance, therefore, when it is placed before provincial audiences. In the city, however, Dixey and Adonis are strongly intrenched, and there is good reason to believe that the entertainment can be continued with the certainty of paying receipts for months to come.

* * *

Things have come to such a critical pass that actors can afford less than ever to entrust themselves with irresponsible managers. There has been altogether too much carelessness in this respect shown in the past. Many professionals, lured by flattering contracts, have gone out with swindling operators of this class in preference to accepting long and sure engagements at moderate salaries with solid men. Usually they have come to grief in consequence. But the lessons thus dearly acquired have not in many instances been taken to heart. Again and again have the same actors re-engaged with the same kind of managers, who actually ply their trade on the credulity of their victims. In the present dull state of things professionals should protect themselves and guard against misfortune by engaging only with people who can satisfactorily demonstrate their responsibility. If actors are watchful there will be fewer stories of hardship and distress, and the gang of theatrical gamblers who knowingly assume obligations which for fulfilment depend upon almost miraculous chances, will speedily disappear from the outskirts of the avocation they disgrace. They are infinitely worse than the professional gamblers. The latter pay for their chips; the former travel on wind and bluster.

* * *

Mr. Rosenfeld is still languishing in Ludlow Street Jail, where he has had ample leisure to reflect upon the foolishness of his position. One would suppose that even this volatile young gentleman could not have devised a sillier act than the production of The Mikado in the face of Judge Wheeler's injunction: but his capacity for doing ridiculous things runs away beyond the comprehension of the average mind. What could have been more absurd than Sydney's sudden determination to reject the services of a lawyer and plead his own case in the contempt proceedings last week? The Judge, after listening to Mr. Rosenfeld's rambling discourse, naturally sat down upon him with the advice to get a legal representative and come before him again. Sydney then retained ex-Senator Grady, one of the most eloquent and tireless of our legal practitioners, but without consulting him at all in the matter he proceeded to plead guilty to the charge, whereupon Mr. Grady very properly declined to act further for him. When that $750 fine was imposed Mr. Rosenfeld imagined that he could pay it by a period of confinement in Ludlow, forgetting that in such cases the committment holds good without regard to time until the penalty is liquidated. Now he wants to get out of limbo, but nobody appears to be willing to invest the $750 necessary to liberate the martyr. I believe that Mr. Rosenfeld can take advantage of the privilege of appearing in court after thirty days and demonstrating that he is without funds, which fact, if properly established, will secure his release. It is about time for him to imbibe a small quantity of common sense. That article has certainly had no weight in guiding his actions latterly.

* * *

The dramatic reporters of the daily papers seem to have a *penchant* for disturbing the serenity of the Casino's happy family by getting up imaginary quarrels between its members. First it was Carleton and Sadie Martinot, who were reported to have had a falling-out because of a too, too fervent stage kiss. It took several days to establish the fact that the baritone and the prima donna were on the best of terms, personally and professionally. Then Herr Conried was involved with suppositious rows with the happy, happy chorus. After a while the newspapers transferred the feud to Conried and the merry comedians of Nanon. Hardly have these Summer breezes blown past when Miss Martinot is described as being at swords points with the gentle Francis Wilson, and it is stated that her mind has been exercised thereby to such an extent that she has determined to cast herself not intc a convent cell, but the Paris Conservatoire.

* * *

Mr. Wilson called upon me yesterday in relation to this report and gravely said: "You see what effect my reported quarrel with Miss Martinot has had. It will have driven her to the Paris Conservatoire. Very few people can quarrel so effectively as that. Seriously, so far from being at daggers drawn with Miss Martinot, she opens all my private correspondence, and I am to be introduced to her dappled greys next week. Where the strong lead, the weak follow; and emulating the example of the faire ladye at the close of my Casino engagement, I am going to some glue factory on the banks of the (in) Seine to have my chest notes and a few portmanteaux permanently and thoroughly fixed." During this recital Mr. Wilson's eccentric comedy leg made several persistent but entirely ineffectual attempts to thrust itself into more visible prominence than its brother, the emotional ditto.

* * *

Managers and play-owners frequently profess their desire to assist in crushing out the buccaneers of the boundless West who are constantly engaged in pirating their property. But their declarations in print are seldom followed by legal action, and naturally the scamps boldly continue their lawless depredations undeterred by mere wordy threats. How widely this business of piracy is carried on a perusal of the article on the subject published elsewhere in this issue shows. THE MIRROR has persistently followed up and exposed the pirates, but it has only in a few cases received support from the very people most interested—the sufferers themselves. One reason for this apathy is the irresponsibility of the marauders and their flea-like propensity to jump from one distant State to another. Another reason is the general ignorance of the law which makes the local manager equally responsible with the fly-by-nighter for damages sustained.

* * *

Now I have a simple plan to propose which will speedily kill the piracy business, and that, too, without formidable expense or much trouble. If the owners of plays really wish to protect them they will adopt it. The pirates must be quelled by holding the managers of out-of-town theatres at which they appear strictly to account. They are men of property, as a rule, and they can be made to pay the penalty of violating the copyrights of others. If the proprietors of pieces which are being appropriated by wholesale will form a committee and share the expense of employing a competent and active attorney to prosecute offending local managers, I will instruct the 500 correspondents of THE MIRROR, located in every section of the country, to instantly report, with detailed particulars, every case of piracy that comes to notice. In this manner a vast detective force will be set to work, whose vigilance may be relied on to bring to light violations of the law. Through their counsel they can at once begin action against the theatre managers, whose pecuniary responsibility THE MIRROR's representatives will have previously investigated and reported upon. In many cases the suits can be conducted in New York City, for numbers of the managers who harbor pirates are to be seen every Summer on the Square. After a few of these gentlemen have been touched up with a little law I'll warrant there will be an end put to the pest of piracy, for managers, like other men, are apt to be cautious when there is danger of jeopardizing the contents of their pockets.

* * *

A gentleman connected prominently with the profession in a managerial capacity, edified me the other day with a description of the manner in which what is commonly called "the society racket" is worked for the benefit of certain emotional stars. My informant spoke by the card—he has enjoyed excellent opportunities for observing the mode of carrying on this very diaphanous dodge.

"The whole thing is an advertising sham, of course," he said. "As you know, the people who constitute the higher circles of society would not lend themselves to any advance agent or hustling manager for the purpose of booming a star. They have pleasanter ways of amusing themselves.

"I first found out how the thing was worked in a city in this State located somewhere between Chicago and New York. A foreign actress of considerable reputation was to open a week's engagement one night two or three seasons ago. She is a respectable woman—that, of course, is a necessary basis for this species of ad. The local manager had arranged for a reception to the star after the performance at the house of a shoddy citizen whom he happened to know. The invitations were sent out by the lady of the house. They were distributed among all the well-to-do butchers, bakers and candlestick-makers of the town.

"Madame the actress, having finished her night's work, was driven to the *parvenu's* mansion, where she strolled once or twice through the drawing-rooms, smiling amiably upon the assembled shoddyites, and then retired to her hotel. The guests partook of a luxurious feast of lemonade and sponge-cake and also dispersed. The local newspaper lights who had been invited repaired to their respective offices and wrote gushing columns about the affair, and their readers next day were edified by a graphic description of the brilliant social tribute to Madame So and-So. The Associated Press was also pressed into service so that the inhabitants of the nation generally should be fully acquainted with the details of the great event. With slight variations this is the plan on which the bogus 'society racket' is worked everywhere." Will the enterprising managers who cultivate it pray tell me in just what respect its practical value consists?

* * *

John T. Raymond evidently needs a benefit in view of his engagement at the Madison Square, and he is going to take it at a roller-skating rink in Long Branch on Saturday night. Correspondence between certain eminent personages and the beneficiary, commonly the preliminary to such events, has taken place, Chauncey M. Depew, acting as secretary for a number of lesser luminaries. Mr. Raymond, in his reply, was guilty of a glaring breach of etiquette. He subscribed himself "yours, etc." Now that little abbreviation implies either that Mr. Raymond and the ordinary rules of epistolary courtesy are strangers, or that he has a withering contempt for the gentlemen who have asked him to play Colonel Sellers at Long Branch that they may substantially testify their appreciation of his many social and artistic qualities. "Yours, etc.," is a form of subscription which is used only by ignorant persons, or where the writer desires to show marked disrespect to the recipient. A gentleman never is tempted to insult anybody, and a gentleman, therefore, never willingly uses this form of expression. Mr. Raymond, I am sure, would not willingly offend Mr. Depew and his friends, nor can he have lived to his present age without having mastered the simple amenities of letter-writing. Let us then set down the "etc." to a slip of a careless pen. Raymond will have a big benefit in the financial sense, for there has been a brisk sale of tickets. Everybody at the Branch will be there, and several prominent legal luminaries who are to act as jurymen in the trial-scene of Sellers are expected to indulge in some extemporaneous wit.

* * *

There is probably no man connected with theatricals who is more bothered with applications for assistance than J. M. Hill. His marvellous shrewdness and success as a manager and his amplitude of capital give aspiring people the impression that he is the backer for their pet enterprises, and consequently his waking hours are made more or less interesting by projects being continually laid before him. He listens with miraculous patience and gives a fair hearing to everybody who has the slightest claim for it. Fired by the illustrious career of Margaret Mather, amateurs from everywhere are desirous of placing themselves under Mr. Hill's wing. Authors with tragedies, comedies and farces, actors of all grades, men with theatres, newspapers or race-horses, all approach the manager in the firm belief that he is yearning to be admitted (for a liberal consideration) to participation in the prospective profits of their schemes. Possibly it is my duty, for the benefit of this class of the community, to state that my estimate, arrived at after careful observation, of Mr. Hill's operations, is that they are solely confined to enterprises which commend themselves to his sound commercial judgment. Besides being a gentleman of rare taste and discrimination, he possesses the commercial spirit of caution, and he never launches into a new speculation without first thinking it over carefully, weighing the chances and seeing his way clearly to ultimate success and profit. His judgment is in all cases remarkably accurate. If an idea is current that Mr. Hill is eagerly scanning the horizon for opportunities of throwing away his fortune, let it be set down once for all as a popular delusion.

* * *

It is a mean beast that will make a meal off its own species, and it is a contemptible brood of newspaper critics that will pitch into a member of their own clan for no other reason than that he has placed himself at their mercy by writing a play. The latest victim to this sort of scurrilous spleen is Mr. Barron, the collaborator with Mr. Bates in the drama, A Moral Crime, produced last week at Chicago. An authentic account, received from our unprejudiced correspondent, pronounces the piece an immediate and unequivocal success. Play-goers have attended the performance liberally, and an enthusiastic reception is nightly given the new work. But because Mr. Barron happens to be a local journalist of enviable talent and fame, his *confreres* as one man have risen up and poured down upon his devoted head a steady stream of senseless and brutal abuse. There is very little *esprit de corps* among the writers for the press. In Chicago there appears to exist something worse than this negative condition. Positive antagonism as exemplied in the case of Mr, Barron, awaits any reputable journalist who lays himself open to critical comment by essaying any line of endeavor strictly outside the pale of his regular occupation. Surely, because a man writes for the papers he is not to be debarred from the pastime of dramatic composition? Mr. Barron need not be worried by the ignorant abuse A Moral Crime has aroused. His play is in the hands of a plucky manager, and if it deserves its popular success its merits will receive their just due from thoughtful and unprejudiced reviewers in less narrow-minded communities.

Still Harping on His Mikado.

"The company for the production here of The Mikado is all complete," said J. C. Duff, the other day, "with the exception of a Yum-Yum, and I believe that will be settled within a day or two. As the opera is presented here it will have the following cast: Ko-Ko, J. H. Ryley; Pooh-Bah, Thomas Whiffen; Nanki-Poo, Harrie Hilliard; The Mikado, W. H. Hamilton; Pish-Tush, Mr. Imano; Pitti-Sing, Vernona Jarbeau; Peep-Bo, Carrie Tutein, and Katisha, Mrs. Seguin-Wallace. All of these people are well up in their parts; the chorus are perfect, and if it were so desired the opera could be put on at very short notice. But there is no hurry. I'm waiting now for cooler weather. All the scenery, which is by Hughson Hawley and Joseph Clare, has been about completed, and will far surpass the previous efforts of those gentlemen. Clare has produced some delightful foliage and water effects in the Garden of Japan scene.

"I was somewhat afraid that the productions of The Mikado that were pitchforked on the stage in any shape would perhaps spoil the prospects for success; but that they have not shows the inherent value of the work. The music, though, must have been awfully slaughtered, for I have heard a great many say they did not think much of the work Sullivan has recently done. Now, the music of the opera is really splendid, and I never saw so many numbers encored as were in that opera on the production in London. The piece, however, is too intricate to be done except after long rehearsals, although I have no more doubt that it will be a tremendous success when once it is properly done than that I am sitting here. My remarks regarding Whiffen and Ryley some time ago I still adhere to. Gilbert and Sullivan's work is essentially English, and best appreciated by Englishmen. It is like the French opera bouffe, which only the French themselves can properly interpret.

"Now, Thomas Whiffen was a choir-boy with Sullivan, and appreciates and understands him thoroughly, while Ryley has been running in the same groove with that style of work for years. In fact he was selected by them himself as the best man to comprehend the work they were doing. As for the tenor and smaller parts, they do not matter. It is the comedy element I refer to."

Modjeska's Tour.

"The new features about Mme. Modjeska's tour next season," said Dan. Frohman in an interview recently, "is that she will be seen in three or four new plays. This is, in fact, the first novelty attached to her for some years, principally because her old repertoire was so very popular. Of course she will retain some of the old pieces. The first on the list of new plays will be the latest French success, Prince Zilah, which is shortly to be seen at the St. James Theatre, London, with the Kendals in the cast. It is adapted from the novel of 'Jules Claireție.' Then there is a Spanish comedy called Donna Diana, a new version of Alexander Dumas' Diane de Lys, and I am also considering the advisability of adding Shakespeare's Two Gentlemen of Verona. In addition to these she will still play Camille, Adrienne, Marie Stuart and As You Like It, all newly costumed.

"When does Madame return to America?" was asked.

"Probably early in September. When she comes over she will be accompanied by her new leading man, E. H. Vanderfelt, who was formerly a sculptor. He supported Miss Wallace, a prominent star, and made such an impression on Mme. Modjeska that she decided on engaging him. His wife is a woman of considerable culture, and lately took the degree of medicine at the Royal Medical College. She is not an actress. Besides Mr. Vanderfelt, the company includes Frank Clements, Leslie Allen, N. J. Long, T. L. Coleman, F. Cooper, George Cahill, L. F. Henderson, William Kelly, James Hagadorn, Mary Shaw, Kate Denin, Kitty Wilson and Evelyn Shaw.

"Immediately on her arrival Mme. Modjeska will make her home at Stamford, and rehearsals will begin. The company open in Easton, Pa., on Oct. 5, playing the latter part of the week in Buffalo. From there we go right on to Chicago. Our whole season has been booked, but we do not arrive in New York till January. Here our engagement is for two or three weeks, at the Fifth Avenue Theatre. In her leisure moments Mme. Modjeska will continue to translate Shakespeare into Polish, a work that will take several years to complete."

The Actors' Fund.

There was no meeting of the Executive Committee last Thursday; but to day (13th) there will be a meeting of the Committee and the Trustees. This meeting is specially called by President Palmer, when the matter of the Theatrical License moneys will be considered. Last Friday the Board of Estimate and Apportionment decided to give part of this money to the Fund; but the matter is somewhat involved, and therefore the meeting to-day has an important bearing.

The applications for relief [illegible] creased. There are now [illegible] Baker's list, eleven of which are [illegible]

Last week $74 was paid out [illegible] $45 for the funeral of A. D. [illegible]

Every mail brings additions to [illegible] and every day members of the [illegible] the Fund rooms and fill up blanks. [illegible] number of blanks filled averages twelve [illegible]

New members and annual dues paid [illegible] E. Callahan, Lizzie Evans, Mary [illegible] Edward J. Hassan, James F. Hagan, [illegible] Saunders, Charles A. Stedman, John F. Andres, Jr., Fred. J. Englehardt, George W. Sammis, John D. Walsh, Daniel Gilfether, [illegible] Morton, Sara Lascelles, Henry Malcolm and John W. Nolan.

Professional Doings.

—Dan Sully's Corner Grocery has scored a hit in San Francisco.

—Fair dates, Oct. 27 to 30, are open at the City Opera House, Newberry, S. C.

—James Vincent, a competent stage manager, has been engaged by Alfred S. Phillips.

—Kate Fitzwilliams, a once prominent actress, is dying in a hospital in San Francisco.

—The announcement of Harry Richmond's death was premature. He is alive, but in ill-health.

—Frank Farrell is in town. He will probably be re-engaged as manager of Rose Coghlan.

—John W. Sayles, treasurer of Low's Grand Opera House, Providence, R. I., arrived in the city yesterday.

—Little Bijou Fernandez has been engaged to play the part of Cupid in The Comedy of Errors at the Star.

—Walter Reynolds' drama, A Mother's Sin, is shortly to be produced at the Elephant and Castle Theatre, London.

—J. K. Emmet, Jr., will go as business manager of J. K. Emmet next season, playing through Lehnen's circuit.

—Mrs. Sol Smith and her daughter, Alice Brown, have been engaged by Harry Lacy. They leave for Chicago on Thursday.

—M. L. Berry goes in advance of Dora Davidson's Lost four. Mr. Berry is well known as a genial and enterprising young gentleman.

—Blank spaces for filling in the height and weight have been added to the forms used for registering purposes in the Actors' Fund's new bureau.

—Frederick Warde opens at Cleveland, O., on August 24, in Damon and Pythias, under the auspices of the Grand Lodge of the State of Ohio.

—Frank L. Goodwin is at present negotiating with A. M. Palmer for the right to produce The Rajah, and with Lester Wallack to produce Rosedale.

—A good attraction is wanted for the opening of the new Casino Theatre, at Bath, N. Y. A minstrel or dramatic company is wanted for Fair dates, Sept. 29, 30, Oct. 1, 2. C. A. Shults, a merchant of the place, is the manager.

—A capitalist called on J. B. Polk last Saturday and offered to go on to the latter's mining property in El Dorado County and open it up. The offer was accepted and the gentleman will leave in a couple of weeks for the point in question.

—There are five lady stars stopping in one house at Asbury Park: Ada Gray, Lizzie Evans, Lillian Pomeroy, Patti Rosa and Adelaide Elliott. The other evening a committee of the boys assembled outside the mansion and sang "Twinkling Stars," etc.

—Gounod, the eminent French composer, is not situated pleasantly just now. If he goes to England he will be arrested on a suit, the judgment in favor of Mrs. Weldon, and if he does not the Birmingham Festival Association will sue him for breach of contract.

—The Cold Day company has at last ventured. It encountered a cold frost in San Francisco. William Welch has resigned as Haverly's staff. Charles MacCauley has become manager of the Grand Opera House in 'Frisco. John Rice is idle in the same city.

—Entirely new verses have been written for "Read the Answer in the Stars," by H. B. Warner, for its introduction in the musical comedy of Chatter, to be produced at Wallack's next Monday. Another topical song in the piece is entitled "For all of which my Son-in-Law Must Pay."

—The following is a complete list of Harry Doel Parker's Hazel Kirke company which opens on August 31 at Philadelphia: Fenwick Armstrong, Graham J. Henderson, Arthur Sprague, Graham Crawford, Fred Jerome, John J. Kennedy, Lottie Blair, Merl Osborne, Alice Crawford, and A. B. Colby business representative.

—The Breadwinner is to be produced on a grand scale at the Brooklyn Grand Opera House on Sept. 14. A powerful scenic effect will be a whirlpool and cataract of real water. This is the invention of Walter S. Sanford, the business manager of the company, and is on an entirely new principle. The total cost of the production will be nearly $20,000.

—A middle-aged lady called at J. M. Hill's headquarters in Union Square, the other day, and in all seriousness asked if a Juliet had been selected for the forthcoming production at the Union Square Theatre. If not, she was an applicant for the place. Captain Thompson good naturedly questioned her, and she admitted that she had never been on the stage.

—F. F. Mackay and Emie Wilmot have been engaged for two important roles in Nordeck. Joseph Clare is painting the scenery for the play. Mr. Mayo will remain at Crockett Lodge, Canton, Pa., until August 24, when rehearsals will begin. Mr. Wilson, co-author of Nordeck, cables from London that there are favorable prospects for the production of the drama there at an early date.

—Mme. Janish is spending the Summer at Newport, while her manager, Frank L. Gardner, has almost perfected arrangements for her metropolitan opening at the Lyceum Theatre about the middle of October. Brent Good is to arrive in the city on Friday morning, and there will be a meeting between the Lyceum Theatre people and Mr. Gardner, which will almost surely result in some arrangement being arrived at.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

gave a concert at Rocky Point, our favorite Summer resort, which was attended by several thousand people. This week we have the Boston Theatre co. in Youth. A local military co. and White's Band have been engaged for the embarkation scene and military movements.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., proprietor): Barlow-Wilson-Rankin Minstrels opened the house this season and succeeded in filling it. The house was a good one.

SOUTH CAROLINA.

CHARLESTON.

Bookings so far at the Academy of Music are: Ada Gray, Downing in Tally-Ho, Jeannie Winston's Opera co., Burr Oakes, Professor co., J. B. Polk, Minnie Maddern, Skipped by the Light of the Moon, John A. Stevens, Patti Rosa comb., McIntyre and Heath's Minstrels, Parlor Match, Effie Ellsler, George C. Miln, Flora Moore, Roland Reed, Sheridan, Bandit King co., Atkinson's Peck's Bad Boy, Rag Baby, Bangs in Silver King, Private Secretary, M. B. Curtis, Annie Pixley, Dan Sully's Corner Grocery, Robson and Crane, Lizzie Evans, James O'Neill, Fanny Davenport, Emma Abbott's English Opera co., John T. Raymond, Mlle. Aimme, Madison Square May Blossom co., Kate Claxton, Denier's Humpty Dumpty, Rhea, Thomas W. Keene, Oliver Byron, Lotta, Milton Nobles, Charlotte Thompson and Milan Italian Opera co.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): After a thorough cleaning and painting this house will open 17th, with McNish, Slavin and Johnson's Minstrels.

Item: Frank Hennig, of this city, left last week for Chicago to join the Keene co.

WISCONSIN.

MILWAUKEE.

There has been little to chronicle this past week in the amusement line. The Grand Opera House has been closed, and will remain so until the 14th, when Bartholomew's Equine Paradox opens for a week. Bartholomew probably remembers his past experience in this city, and is determined to have a successful opening.

The Academy and Dime Museum are still in the hands of the carpenters, getting ready for their openings on August 31.

The Bach Band concerts at the Park proving unsuccessful, were withdrawn on the 6th, leaving nothing at that place until the 9th, when another benefit will be tendered the stranded Black Hussar co.—that is, what is left of it. Servier has left the city, and some few others accepted an engagement offered them by E. O. Skiff, of Chicago, who is organizing a co. for a tour through Michigan. The benefit for the 9th will be under the direction of Herr Catenhausen, who will be assisted by Messrs. Wachsner, Webb and Richards of the Stadt Theatre, and several members of the Musical Society.

Negotiations have been completed for the sale of property on the corner of Third and State streets to a stock co. of wealthy German citizens, who will erect a $300,000 brick building, the lower floors of which will be used for stores, while the upper floors will be used for a German theatre, club-house, etc. The theatre will be very elegant in its appointments, and second to none in the city.

CANADA.

TORONTO.

Horticultural Gardens Pavilion: Owing to the illness of Sallie Holman, the prima donna of the troupe, only one performance was given week of 3d. Chimes of Normandy was played to a good house, 4th. This week Patience will be given 10th, 11th and 12th, and Three Too Many, 13th, 14th and 15th. This will be the last week of the engagement.

MONTREAL.

Crystal Palace Opera House: Ixion was produced Wednesday night before the largest audience that ever assembled at this house. The burlesque was put on in very elaborate style, the costumes and stage appointments being especially fine. Manager Barrett is to be congratulated upon the good judgment he showed in mounting the piece. Harry Brown as Minerva was the life of the performance; but for his talent the long drawn out burlesque would have become tiresome. Topsy Venn made a dashing Ixion, and Miss Leonard a handsome Venus. The chorus singing and orchestra were only fair. "standing-room only" was the rule at every performance.

A new Dime Museum has opened with P. Coleman as manager. A good variety co. was the attraction, week of 3d. Ida Siddons' co. 10th.

Chang, the Chinese giant, attracted large crowds at Sparrow and Jacobs' Tent the entire week.

Buffalo Bill's Wild West at the Driving Park, week of 10th. Nate Salsbury is in town in advance.

Barnum makes his "farewell" appearance, Sept. 3 and 4.

OTTAWA.

Sherwood Opera House (F. A. Sherwood, manager): Arena: John B. Doris' Circus gave two performances, 3d. Owing to rain the attendance was only fair. The show appeared to give general satisfaction.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Fiske and Moore's Comedy co. opened 3d in the musical comedy, The Pet of the Academy, to a very fair audience. The piece proved to be full of nonsense, without a plot, and containing many chestnut gags and songs, while the co. was hardly of average ability. Moss Fiske is a good low comedian, but his singing days are o'er. George T. Moore was fair in some jovial impersonations, and James McVicker was quite good as an Irish policeman; but little can be said of the rest of the co. They might do better in a good comedy, but in The Pet of the Academy they gained a very poor opinion from the audience, and in consequence slim houses prevailed during the remainder of the engagement. Phunny Phacts was given 5th, but it was only a slight improvement on the previous piece, and A Strange Set was announced for 7th.

Lyceum (Robert Clancy, agent): Zera Semon and Bell's Marionettes opened 3d and turned people away. The show was hugely enjoyed, the Marionettes especially meeting with much favor. Crowded houses nightly, the distribution of 100 prizes at each performance proving quite a magnet.

Items: Lytell's co. has been summering in Yarmouth, where Mrs. Lytell has been seriously ill, but is now improving. They proceed to Montreal in a few days, where they open a season.—The Standard Opera co. cancelled engagement for this week. Manager Clarke is not altogether pleased, as our people always largely patronize good opera, and he thus loses an opportunity of making some coin.—Harris' Circus is now in Cape Breton, and proceeds to Prince Edward Island. Gave four performances in this city, being greeted with crowded houses on every occasion, the tent being not large enough to hold all that demanded admittance on the opening night.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Augustin Daly's Co.: San Francisco, 10, week; Philadelphia, Sept. 14, two weeks; Boston, 28.
A Brave Woman Co.: N. Y. City, August 24.
Annie Pixley: Buffalo, August 31, week; Boston, Sept. 7, week.
Ada Gray: Philadelphia, August 31, week; Baltimore, Sept. 7, week; Washington, 14, week.
A Mountain Pink Co. (Laura Dainty): Merrill, Wis., 14; Wauson, 15; Appleton, 17.
Arthur Rehan's Co.: Orange, N. J., Sept. 7; Plainfield, 8; Saratoga, N. Y., 9; Burlington, Vt., 10, 11; St. Albans, 12; Toronto, 14, week.
Adelaide Moore: N. Y. City, 17, week.
After Dark Co.: Philadelphia, Sept. 7, week.
Alone in London Co.: Boston, August 31.
Agnes Wallace and Sam B. Villa: Pottsville, Pa., Sept. 9.
Annie Lewis Co.: Pottsville, Pa., 31.
Bella Moore: Cynthiana, Ky., 14, 15; Middletown, O., 17; Union City, Ind., 18; Rockville, 19, 20, 21; Lebanon, 22; Tipton, 24; Marion, 25 to 28; Wabash, 29; Logansport, 31; Noblesville, Sept. 1; Shelbyville, 2 to 5; Rushville, 7; Muncie, 8; Crawfordsville, 9 to 12; Columbus, 14; Seymour, 15; Louisville, 16 to 19.
Bandit King: Pottsville, Pa., Sept. 11.
Burr Oaks Co.: Philadelphia, 24, week.
Baker and Farron: Canandaigua, N. Y., Sept. 9; Buffalo, Sept. 10, 11, 12.
Boston Theatre Youth Co.: Providence, August 10, week.
Bennett Matlack Co.: Toledo, O., August 24.
Bartley Campbell's Siberia Co.: N. Y. City, August 24, week.
Bartley Campbell's Clio Co.: N. Y. City, August 17, six weeks.
[illegible] Professor Co.: St. Louis, August 31, week; Terre Haute, Ind., Sept. 7; Evansville, 8; Henderson, 9; Nashville, 10, 11, 12; Clarksville, 14; Columbus, 15; Murfreesboro, 16; Chattanooga, 17; Atlanta, 18, 19.
Black Flag Co.: Chicago, Sept. 21.
[illegible] Burlesque Co.: Chicago, 24, week; Indianapolis, Sept. 7, 8, 9.
[illegible] Co.: Elmira, N. Y., 24.
[illegible]: St. Paul, 20, 21, 22.
Claire Scott: Lowell, Mass., August 17, week.
C. W. Couldock: N. Y. City, 3, four weeks; Philadelphia, 31, week.
Clara Morris: Chicago, August 31, two weeks.
Crossen's Banker's Daughter Co.: Thomaston, Ct., 31; Naugatuck, Sept. 1; Waterbury, 2; Chicopee, Mass., 3; Worcester, 4, 5; New Haven, Ct., 7; Meriden, 8; Middletown, 9; Norwich, 10; Providence, 11, 12.
Cold Day Co.: Portland, Ore., Sept. 7.
Caught On Co.: N. Y. City, August 31, three weeks.
Denman Thompson: Butte City, Mont., 10 to 13; Deer Lodge, 14; Bozeman, 15; Miles City, 17; Bismarck, Dak., 18; Jamestown, 19; Fargo, 20, 21; Brainerd, Minn., 22; Eau Claire, Wis., 24; Madison, 25; Chicago, Sept. 7, two weeks.
Dan Maguinnis: Boston, Sept. 21.
Dore Davidson: Philadelphia, Sept. 7.
Dixey Burlesque Co: N. Y. City—indefinite season.
Dan'l Sully's Corner Grocery Co.: San Francisco, 10, week; Chicago, Sept. 7.
Devil's Auction: Denver, August 10, two weeks.
Downing's Tally-Ho Co.: Washington, August 24, week.
Edwin Brown's Co.: Indianapolis, Sept. 7, week.
Emma Hendricks: Harlem, N. Y., Sept. 7, week.
Earle Dramatic Co.: Homer, Ill., 10, week; Attica, Ind., 17, week; Frankfort, 24, week.
Ezra Kendall: N. Y. City, August 10, week.
Evans and Hoey: St. Paul, August 17, 18, 19; Minneapolis, 20, 21, 22; Chicago, 24, week. Cincinnati, 31, week; St. Louis, Sept. 7, week; Louisville, 14, week; Pittsburg, 21, week; N. Y. City, 28, week.
Excelsior Folly Co.: Philadelphia, Sept. 7, week.
Estelle Clayton: Williamsburg, Sept. 14, week.
Florences (Mr. and Mrs.): N. Y. City, Sept. 7, two weeks.
Fun on the Bristol: Baltimore, August 31, week.
Frank Labadie: Ypsilanti, Mich., 11 to 14.
Frank Mayo: Brooklyn, 31, week; N. Y. City, Sept. 7, five weeks.
Fred. Warde: Cleveland, 27, 28, 29.
Floy Crowell: Portsmouth, N. H., 28.
Grace Hawthorne: Pueblo, Col., 14, 15; Canyon, 17; Buena Vista, 18; Leadville, 19 to 22; Salida, 24; Gunnison, 25; Grand Junction, 26; Salt Lake, 28, 29; Helena, Mont., 31 to Sept. 3; Deer Lodge, 4; Anaconda, 5; Butte City, 7, week.
Greed For Money Co.: Jamestown, N. Y., Sept. 7; Greenville, Pa., 8, Sharon, 9; Warren, O., 10, 11, 12; Hudson, 14; Coshocton, 15; Canton, 16; Massillon, 17; Mt. Vernon, 18. Galion, 19; Fostoria, 21; Marion, 22; Bellefontaine, 23; Urbana, 24.
Grace Emmett: Malone, N. Y., 3, two weeks.
George C. Miln: Sing Sing, N. Y., August 17; Yonkers, 18; Newburg, 19; Rondout, 20; Amsterdam, 21; Lyons, 22; Port Huron, Mich., 24; Flint, 25; Charlotte, 26; Battle Creek, 27; So. Bend, Ind., 28; Valparaiso, 29; Sedalia, Mo., 31; Lawrence, Kas., Sept. 1; Atchison, 2; Topeka, 3; Emporia, 4; Hutchinson, 5; Denver, 7, week.
Gus Williams: Columbus, O., 31 week.
Henry Chanfrau: Harlem, N. Y., 31, week.
Hoop of Gold Co.: Wilkesbarre, Pa. Sept. 2.
Harry Lacy's Comedy Co.: Chicago, 31, week.
Harry Brown: Montreal, August 3, two weeks.
Helene Adell: Pittsburg, August 3, two weeks.
Howsons (John and Emma): Brooklyn, Sept. 14, week; Boston, 28, week.
Hebge's Bad Boy Co.: Butler, Pa., 17, week.
Hazel Kirke Co.: Philadelphia, 31, week.
Helene Dauvray: Baltimore, August 31; Boston, Sept. 14.
In His Power Co.: Council Bluffs, Ia., 21; Lincoln, Neb., 22; Denver, 24; San Francisco, Sept. 7, three weeks.
Ivy Leaf Co.: Chicago, 31, week.
John W. Ransone: Pittsburg, 10, week.
John T. Raymond: Milwaukee, August 31.
Janauschek: Santa Rosa, Cal., Sept. 14.
Jennie Calef: Providence, 17, week.
J. B. Polk: N. Y. City, August 17, two weeks; Brooklyn, 31, week.
Kate Castleton: Sacramento, 24.
Katie Putnam: Chillicothe, O., 18 to 21.
Kidder's Niagara Co.: Buffalo, Sept. 7, week; Boston, 14, week; Brooklyn, 21, week.
Kiralfys' Around the World: Brooklyn, August 31, week.
Kennedy Comedy Co.: Paris, Ky., Sept. 1, week.
Lizzie Evans: Lexington, Ky., August 17, week; Columbus, 24, week; Cincinnati, 31, week.
Louise Rial: Bath, N. Y., Sept. 10.
Lotta: Toronto, Sept. 3, 4, 5.
Lottie Church: Brooklyn, 31, week.
Lawrence Barrett: St. Paul, August 31, week; Minneapolis, Sept. 7, week.
Lillian Spencer: Brooklyn, Sept. 7.
Louise Sylvester: Chicago, 31, week; Sedalia, Mo., Sept. 7, week; Booneville, 14; Moberly, 15; Lawrence, Kas., 17, 18; Leavenworth, 19, 20; Topeka, 21, 22.
Margaret Mather: N. Y. City, Oct. 5.
Minnie Maddern: N. Y. City, 24, two weeks.
Monte Cristo Co. (Stetson's): Boston, Sept. 14, week.
Myra Goodwin: N. Y. City, 10, week; Brooklyn, Sept. 21, week.
Milton Nobles: Chicago, August 17, week; St. Paul, 24, 25, 26; Minneapolis, 27, 28, 29; Omaha, Neb. (Fair), Sept. 7 to 10; Kansas City, 11, 12; Lincoln, Neb. (Fair), 14, 15, 16; Grand Island, 17; Denver, 18, 19; Cheyenne, 21, 22; Salt Lake, 24, 25, 26; San Francisco, 28.
M. B. Curtis: Chicago, Sept. 14, week.
Michael Strogoff Co.: Toronto, August 31, week; Brooklyn, E. D., Sept. 21.
May Blossom Co.: Montreal, Sept. 21, week.
Maggie Mitchell: N. Y. City, Oct. 6, week.
Moral Crime Co.: Chicago, 3, two weeks; Buffalo, 31, week.
Mestayer's Tourists: Buffalo, 31, week; Albany, Sept. 7, week; Rochester, 14, week; Troy, 21, week; Montreal, 28, week.
McKee Rankin Co.: San Francisco, July 13, four weeks.
Murray and Murphy: Boston, August 17, week; Lynn, Mass., 24; Salem, 25; Marlborough, 26; Chelsea, 27; Gloucester, 28; Beverly 29; Ipswich, 31; Amesbury, Sept. 1; Merrimac, 2; Portsmouth, N. H., 3; Saco, Me., 4; Portland, 5.
Mr. and Mrs. George S. Knight: Boston, August 31, week.
Muggs' Landing Co.: Chillicothe, O., 21, 22; Cincinnati, 24, week; St. Louis, Sept. 14, week.
Maude Atkinson: Bloomington, Ill., 17, week.
Norman Comedy Co.: Saratoga, N. Y., 7, week.
Owen Fawcett: Cleveland, O., August 24, week; Toledo, 31, week; Buffalo, Sept. 7, 8, 9; Rochester, 10, 11, 12; Amsterdam, 16.
Only a Farmer's Daughter (Joseph Frank, manager): Helena, Mont., 10, week; Butte City, 17, week; Salt Lake, 24, week; Anaconda, Mont., 31, Sept. 1; Deer Lodge, 2, 3; Missoula, 4, 5.
Only a Woman's Heart Co.: Miles City, Mont., 13; Bozeman, 14, 15; Helena, 17, week; Butte City, 24, week; Salt Lake, 31, week; Anaconda, 7, 8; Deer Lodge, 9, 10; Missoula, 11, 12.
Parlor Match Co. No. 2.: Newburg, N. Y., August 24; Fall River, Mass., Sept. 1.
Private Secretary and Professor Co. (W. H. Gillette): Portland, Ore., 10, week; Astoria, 17, 18; E. Portland, 19; Salem, 20, 21, 22; The Dalles, 24, 25; Dayton, Wash. Terr., 26, 27; Walla Walla, W. T., 28, 29; Butte City, Mont., 31, Sept. 1, 2, 3; Helena, 4, 5; rest week; Miles City, Mont., 14; Bismarck, Dak., 15, 16; Jamestown, 17; Fargo, 18; Grand Forks, 19; Winnipeg, 21, week; Minneapolis, 28, week.
Prisoner for Life Co.: N. Y. City, Sept. 7.
Power of Money Co.: Indianapolis, 17, week.
Pauline Markham: N. Y. City, 24, week.
Patti-Rosa: Waukegan, Ill., 24; Sheboygan, Wis., 25; Manitowoc, 26; Appleton, 27; Stevens Point, 28; Wausau, 29; Green Bay, 31; Neenah, Sept. 1; Oshkosh, 2; Ripon, 3; Portage, 4; Chippewa Falls, 5.
Roland Reed: Minneapolis, August 31, Sept. 1, 2.
Rhea: Trenton, N. J., 31; Philadelphia, Sept. 14, week; Providence, 21.
Robson and Crane: N. Y. City, Sept. 7, four weeks.
Romany Rye Co.: Syracuse, 10, week; Rochester, 17, 18; Oswego, 19, 20; Washington, Sept. 7, week.
Rag Baby Co. No. 1: Chicago, August 24.
Rag Baby Co. No. 2: Attleboro, Mass., Sept 14.
Redmund-Barry Co.: Halifax, N. S., August 31, week; St. John, N. B., Sept. 7, 8; Bangor, Me., 9; Belfast, 11; Rockland, 12.
Rooms for Rent Co.: Portland, Me., 10, week; Lowell, Mass., 17, week.
Shadows of a Great City No. 1: N. Y. City, August 31, week.
Silver King Co.: Winnipeg, 10, week.
Sol Smith Russell: Manistee, Mich., 13; Minneapolis, 24, 25, 26.
Stranglers of Paris: Detroit, 31, week; Indianapolis, Sept. 14, week.
Skating Rink Co. (Nat Goodwin): Elgin, Ill., Sept. 7; Rockford, 8 to 11.
Stafford-Foster Co.: Malone, N. Y., Sept. 8.
Standard Comedy Co.: Newbern, N. C., 10, week.
Skipped by the Light of the Moon No. 2: Kalamazoo, Mich., 24.
Storm-Beaten Co.: N. Y. City, August 31, week.
Smith's Uncle Tom Co.: Philadelphia, August 24, week.
Surrey Theatre Co., Springfield, Mass , Sept. 4.
Tin Soldier Co.: Worcester, Mass., Sept. 7; Boston, 21, week.
Tony Hart: Burlington, Vt., August 17, 18; Rutland, 19; Manchester, N. H., 21; Worcester, Mass., 22; Albany, Sept. 14.
Two Johns Co.: Yonkers, N. Y., August 31; Paterson, N. J., Sept. 1; Middletown, N. Y., 2, Binghamton, 3; Waverly, 4; Hornellsville, 5; Olean, 7; Bradford, Pa., 8; Warren, 9; Jamestown, N. Y., 10; Oil City, 11; Akron, 12.
Thomas W. Keene: Chicago, August 17, week; Brooklyn, Sept. 7, week.
World Co.: N. Y. City, August 17, week; Brooklyn, E. D., 31, week.
W. E. Sheridan: Buffalo, Sept. 14.
Wilbur Dramatic Co.: Council Bluffs, Ia., 17, week; Omaha, Neb., 24, week.
Whose Can It Be Co. (Carroll's): Brooklyn, E. D., August 31.
Yank Newell's Co.: Marshalltown, Ia., August 10, week.

OPERA AND CONCERT COMPANIES.

Amy Gordon: Chicago, August 3, two weeks.
Arion Bell-Ringers: Harper, Kas., 13, 14; Anthony, 15; Arkansas City, 17, 18, 19; Winfield, 20, 21, 22; Wichita, 24, week.
Adah Richmond Burlesque Co.: St. Louis, Sept. 7.
Brittle Silver Opera Co.: Denver, August 31, week.
Bessie Gray Opera Co.: Chicago, 3, two weeks.
Corinne Merriemakers: Boston, 10, week.
Carrington Opera Co.: Chicago, 3, three weeks.
Eustis and Tuthill's Big Burlesque Co.: Chicago, August 3, four weeks.
Emma Steiner's Opera Co.: Cortland, N. Y., 10, week; Saratoga, 17, week.
Ford's Comic Opera Co.: St. Louis, July 27, three weeks.
Grau Opera Co.: Kansas City, 3, five weeks; Chicago, Sept. 14.
Holman Opera Co.: Toronto, 10, week.
Harris' Opera Co.: Cincinnati, 10, two weeks.
Lillian Russell: Boston, 10, week.
Mexican Orchestra: Topeka, Kas., 13, 14, 15.
Miner's Mikado Co.: N. Y. City, 10, two weeks.
Milliken's Opera Co.: Worcester, Mass., 10, week; Boston, 17, week; Providence, 24, week; Portland, Me., 31, Sept. 1; Portsmouth, N. H., 2; Haverhill, Mass., 3.
McGibeny Family: Ishpeming, Mich., 13; Menomonee, Wis., 14; Marinette, 15.
Shackford Opera Co.: Cincinnati, Sept. 7.
St. Quinten Opera Co.: New Orleans, 3, four weeks.
Theodore Thomas Concerts: Chicago, July 6, five weeks.
Thomas Opera Co.: St. Louis, 24, week; Springfield, 31, Sept. 1; Little Rock, 2, 3; Hot Springs, 4, 5; Sherman, Texas, 9, 10; Austin, 21, 22; Galveston, 27 to 30.
Thompson Opera Co.: Cincinnati, 10, week: Minneapolis, 27, 28, 29.
Wilbur Opera Co.: Pittsburg, 10, week; Buffalo, 31, week.
Wiley-Golden Opera Co.: Albany, 3, two weeks.

MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Boston, 10; N. Y. City, 17, week; Cleveland, 24, 25, 26: Louisville, 31; Indianapolis, Sept. 10:
Baird's: Rockford, Ill., 29.
Duprez and Benedict's: Canandaigua, N. Y., Sept. 4.
Hi Henry's: Butler, Pa., Sept. 16, 17.
Haverly's: San Francisco, August 10, eight weeks.
Kersands: Augusta, Kas., 13; Kingman, 14; Arkansas City, 15; Winfield, 17; Harper, 18; Anthony, 19; Wellington, 20; Caldwell, 21; Wichita, 22; Newton, 24; Hutchinson, 25; Sterling, 26; Lyons, 27; Larned, 28; Dodge City, 29; Denver, 31, week.
McNish, Johnson and Slavin's: Dayton, O., 15; Columbus, 20; Cincinnati, 24, week; Evansville, Ind., Sept. 3.
McIntyre and Heath's: Philadelphia, August 10, week; Petersburg, Va., 18; Durham, N. C., 24; Charleston, S. C., 28; Savannah, Ga., 31, Sept. 1; Augusta, 2.
New Orleans: Bangor, Me., 17.
T. P. W.: Albany, 17; Holyoke, Mass., 19; Boston, 24, week.

VARIETY COMPANIES.

Australian Novelty Co.: St. Paul, August 24.
Beane Gilday Co.: N. Y. City, 10, week.
Ella Wesner: Boston, Sept. 14.
Hallen and Hart: Buffalo, Sept. 28.
Howard Athenæum Co: Manchester, N. H., Sept. 21; Haverhill, Mass., 22; Lawrence, 23; New Bedford, 24; Newport, R. I., 25; Brockton, Mass., 26; Lynn, 28.
Ida Siddons' Mastodons: Montreal, 10, week.
May Howard's Burlesque Co.: Newark, N. J., August 31.
Pat Rooney's Co.: Boston, August 17, week.
Sid C. France: Indianapolis, 31, week.

MISCELLANEOUS.

Donald McKay's Indian Tent: Dayton, O., 3, three weeks; Cincinnati, 24, four weeks.
Hildebrand's Expose: Keokuk, Ia., 14, 15.
Professor George Bartholomew's Equine Paradox: Jackson, Mich., 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

Adam Forepaugh's: Oskaloosa, Ia., 13; Ottumwa, 14; Fairfield, 15; Washington, 17; Muscatine, 18; Davenport, 19; Geneseo, Ill., 20; Peoria, 21; Galesburg, 22; Kewanee, 24; Mendota, 25; Bloomington, 26; Decatur, 27; Springfield, 28; Jacksonville, 29; Keokuk, Ia., Sept. 7; Sandusky, O., 13.
Barnum's: Bradford, Pa., 15; Hornellsville, N. Y., 17; Elmira, 18; Syracuse, 22; Oswego, 24; Ogdensburg, 26; Sharon, Pa., 24; Cutler, 26; Montreal, Sept. 2, 3.
Barrett's: Santa Rosa, Cal., 13; Petaluma, 14; San Rafael, 15; Livermore, 17; Modesta, 18; Merced, 19; Fresno, 20; Visalia, 21; Sumner, 22; Anaheim, 24; Wilmington, 25; Los Angeles, 26, 27.
Buffalo Bill: Montreal, 10, week.
Burr Robbins': Madison, Wis., 14.
Coup's Equescurriculum: Boston, August 10, three weeks.
Cole's: Somerset, Pa., 13; Wyandotte, 14; Piedmont, W. Va., 15; West Union, 17; Parkersburg, 18; Clarksburg, 19; Grafton, 20; Oakland, 21; Charleston, 22.
Doris': Lindsay, Ont., 14; Uxbridge, 15.
Frank Robbins': Carbondale, Pa., 21.
Sells': Angola, Ind., 13; Bryan, O., 14; Sandusky, 17; Mansfield, 18; Bucyrus, 19; Van Wert, 20; Celina, 21.
Van Amburgh's: Erie, Pa., 13; Cleveland, 17, 18; Elyria, 19; Norwalk, 20; Fremont, 21; Toledo, 22; Napoleon, 24; Defiance, 25; Fort Wayne, Ind., 26; Bluffton, 27; Muncie, 28; Cambridge City, 29; Richmond, 31; Anderson, Sept. 1; Kokomo, 2; Logansport, 3; Terre Haute, 8.
Fursman's: Fowler, N. Y., 14; S. Lyons, 15.
Harris': Summerside, P. E. I., 15.
O'Brien's: Williamsport, Pa., 14; Lancaster, 19.

The Rotten Rinks.

Nothing that falls without the ordinary current of human life and human nature can be of enduring success and value. To this rule amusements, as well as such industries as involve science and matters of fact, must conform. It is only the elemental desires and necessities of mankind that can bear the friction and supply the persistent demand. The first question, therefore, when some novelty is sprung upon the public, is: Will it stand the test? Is it vital at heart and organic in structure?

What thoughtful observers could ever accord to so absurd a divertisement as the pushing about a board floor the human body erected on a pigmy platform upheld by lilliputian rollers, not only by the hour, but night and day, day in and day out! There is obviously no life in a crotchet like that, and it could not fail to run itself out, as it has.

The record now truthfully and pertinently made is that whereas last season the story was that the theatres were being converted into skating-rinks, now the mania is dying out and the buildings are returned to their original purposes.

This is the inevitable logic of events, and this is enforced by the observations of a Chief of Police in the vicinity of our city, who testifies that of the number of girls who had been arrested in that district by his officers late at night for disorderly conduct, the Chief's private book shows the fact that nine out of ten of these girls, upon private questioning by him, dated their fall from the time they commenced frequenting skating-rinks.

The statement is supported by the correspondent of one of our leading dailies, who writes: This is no exaggeration. He had heretofore held that the rinks were harmless, and that now from stories told him by these young girls he realizes the dangers that surround young females in such resorts, and esteems it a fact of such importance that he thinks it should be made known, and accordingly publishes the communication which we have cited.

The fatal type of this malaria was that it was inhaled at places which were robed in a certain respectability, and on the surface enjoyed decent support. The foundation, like the thing itself, was unstable; the wood rotted; the wheels unshipped, and the whole outfit came to the ground, leaving nothing but *debris* and waste behind.

This collapse teaches us that it will be the part of wisdom to abide by legitimate amusements and not be caught by false lures and the foolish craze of the hour—whatever it may be.

Ten-Cent Pirates.

In a short paragraph in last week's issue, THE MIRROR remarked that the ten-cent companies were responsible for four-fifths of the play piracy now rampant in the United States. The correspondence columns of THE MIRROR bear out this assertion; for every mail from its out-of-town staff brings corroborative testimony. Managers who have heretofore borne a good reputation have hoisted the black flag and become the boldest of pirates. Local managers who have in seasons gone by clamored for fair-dealing, in indignant letters in these columns, have thrown open their doors and become the aiders and abettors of all sorts of pirate craft—and all for the small price of ten and twenty cents.

THE MIRROR does not sweepingly charge all the dime companies with piracy. A goodly number of them are honestly conducted. The managers have invested their money in what appears to them to be a legitimate field of speculation—a field that has been opened up by hard times and a demand for cheap amusements. In the aggregate there is a large capital invested in these low-priced concerns, and it is not likely that the craze will subside for another season at least. For several seasons "popular prices" have prevailed at certain of the combination houses in all the large cities. It was but natural that a corresponding reduction should take place in the places known technically as "one-night stands." But without the consent of the local manager this reduction could not be established in towns possessing but one theatre. In many of the towns where the managers have refused to yield, obsolete Halls have been rigged up for ten-cent theatricals. Seasons of one or two weeks are played in what have heretofore been one-night stands.

For a time the low-price companies were content to play the old, well-worn repertoire of dramas and comedies. Some few produced new plays of the sensational class. These low-price companies could be counted by the score throughout the country during the season just passed. They had a very damaging effect upon many of the regular-price companies, and, to battle against them, not a few of the latter reduced both salaries and prices. Some of the weaker stars and combinations closed season, not being able to stand the competition.

Soon the public began to tire of the old plays and the sensation drama. The patrons could not understand why they should not have the leading successes of the day as well as East Lynne, Jack Sheppard and the new play, The Maiden's Agony, by an obscure author. A few of the successes of recent seasons, which had become rather worn, were farmed out to the low-price managers, and some of them were very creditably presented, especially on the museum circuits controlled by managers of means and progressive ideas. Most of these managers have become very particular as to the attractions they present, and will place no play on circuit that is not sanctioned by the owner of the copyright, if any there be.

But the hunger of the public for plays that are copyrighted has drowned the scruples of the great swarm of low-price managers, and they have recklessly seized upon dramas that are the property of some of the leading stars and managers of the country. A few of these actors have formed an association for mutual protection, and two or three suits have been instituted. As it is no easy matter to follow up the travelling manager, the association will direct its attention to prosecuting the local manager who opens his house to play-pirates. A notorious play-thief briefly summed up the situation in this flippant remark to a MIRROR correspondent: "The owner of that play can't afford to follow me 'round the country with injunctions, and he won't try it."

THE MIRROR presents below a few of the pirate companies, with the names of the stolen plays presented:

One Yank Newell, at the head of a so-called "Madison Square Company," unblushingly announces, in small bills, The Silver King, The Danites, Esmeralda, Hazel Kirke, Queen's Evidence, Josh Whitcomb, Confusion, Private Tutor, Dreams, and a few other copyrighted plays that cannot at this moment be recalled. All of them are the "latest New York successes," and are presented with the "scenery and appointments, precisely as originally produced," etc.

J. H. Gilmour, aided and abetted by a company of well-known people, produced My Partner in Ottawa, Ont., last month. The press awarded the performance great praise.

The Standard Dramatic company, at Charlotte, N. C., during a week in June, presented My Partner, Divorce, Josh Whitcomb, etc.

The Jennison Dramatic company includes The Private Secretary in its repertoire. The manager writes THE MIRROR that R. W. Corbett, of Aurora, Ill., offered to rent his house to him at so much a night. Mr. Corbett used to write letters to THE MIRROR airing various reforms and grievances. The one-night-stand agitation was his especial hobby, and he also loosened the vials of his wrath upon play-pirates. The Aurora manager has been for some time a convert to panic prices and six nights a week.

The Norman Comedy company, H. J. Norman manager, aims in its hangers to be known as a "household word." It is at present in Saratoga. Mr. Norman's ambition is "to produce such plays as have achieved a distinct metropolitan success and received the stamp of public approval." A few of these distinct metropolitan successes are The Banker's Daughter, Hazel Kirke, Joshua Whitcomb and Fate.

Howard and Whitney's Ramblers recently played an engagement in Memphis, presenting Fun in a Hotel (Bunch of Keys) and Fun in a Boarding-School, not long ago purchased by Jennie Kimball. Both were badly mutilated.

J. H. Simons has been for some time running a stock company in Wichita, Kas. One of its recent productions was Raymond's Colonel Sellers.

A month or so ago Al. C. Weaver's "Euchre Combination" played an "engagement extraordinary" at Council Bluffs, Ia. Euchre; or, Risen from His Ashes, was the *piece de resistance*. This was the disguise under which Milton Nobles' Phœnix was presented. The last two lines on the programme read: "General admission, ten cents; Reserved seats, *with ice cream*, ten cents extra."

One A. R. Wilbur, at the head of a concern called the "Lyceum Theatre company," produced Mliss last week in Dubuque, Ia., last week. This company has a large repertoire of pirated plays. It also presents Joaquin Miller's '49.

Jennie Calef, who closed season last week in Elmira, N. Y., has made Mliss a feature of her repertoire. It has been mooted that she held rights from Annie Pixley. Thus far she has not been disturbed in the matter of its production.

Driftwood.

The first time that Henderson, the player, rehearsed a part at Drury Lane, George Garrick came into a box, saying, as he entered: "I only come as a *Spectator*." Soon after he made some objection to Henderson's playing, and the new actor retorted, "Sir, I thought you were to be only a *Spectator*; you are turning *Tattler*." "Never mind him," said Garrick; "never mind him; let him be what he will—I will be the *Guardian*."

Apropos of music, the old 'uns, who long since have been consigned to silence and to tears, used to give us this: It is the long run of The Beggars' Opera in London in 1726; the orchestra is late in putting in an appearance; the galleries yell impatiently and noisily, "Music, music!" The manager says to Hall: "Tell them there is no music *previous* to an opera." Hall, proud of his office from his self-conceit, immediately begins to adjust himself, and in his peculiar manner walks to the front, bowing consequentially. Calls of "Hear him! hear him!" With many pauses and his natural lisp, he says: "Ladies and gentlemen—I beg leave to inform you, that—there is—no music—at all in an opera."

Mrs. Montford, on whom Gay wrote the well known ballad of "Black-eyed Susan," after she became insane, one day during a lucid interval asked her attendant what play was to be performed that evening, and was told that it was Hamlet. In this play, while she had been on the stage, she had always met with great applause as Ophelia. The recollection struck her, and with that cunning which is usually allied to insanity, she eluded her servants and got to the theatre, where, concealing herself till the scene where Ophelia was to make her appearance in her insane state, she pushed on the stage before her rival, who played the character that night, and exhibited a far more perfect representation of madness than the utmost exertions of mimic art could do. She was, in truth, Ophelia *herself*, to the amazement of performers as well as audience. Nature having made this last effort, her vital powers failed her. On her going off, she prophetically exclaimed: "It is all over!" And indeed that was soon the case. As she was conveyed home, to make use of the concluding lines of another sweet ballad of Gay's, wherein her fate is so truly described: "She like a lily drooping, then bowed her head and died."

Mrs. Oldfield and Mrs. Porter rose to excellence and fame much about the same time. They were on the best of terms. Porter's gravity was a contrast to the sprightliness of Oldfield, who would often, in jest, call her mother. Mrs. Porter lived near Hendow. After the play she went home in her one-horse chaise. Her constant companions were a book and a brace of pistols. The dislocation of her thigh-bone was brought about under peculiar circumstances. In the Summer of 1731, when out in her chaise, she was stopped by a highwayman who demanded her money. She presented one of her pistols, when the man who had only the appearance of firearms, assured her he was not a common thief; that robbing was to him not a matter of choice, but necessity, in order to relieve the wants of his large and poor family. He informed her where he lived and also told her such a melancholy story that she gave him all the money in her purse, about ten guineas. The man left her, and whipping up her horse, which suddenly started off, she was thrown from the chaise and dislocated her thigh-bone. Let it be remembered, to her honor, that notwithstanding this unlucky and painful accident, she made strict inquiry about the robber, and finding that he had not deceived her, she raised among her friends about sixty pounds, which she sent to him.

Patti Rosa will produce Zip and Bob by special arrangement with Lotta. Her company includes William F. Blande, Frederick Percy, John W. Dunne, Charles E. Verner, John W. Bankson, Thomas W. Donaldson, Adelaide Alexander, Fanny E. Jacobs and Sophie E. Gilpin. John M. Hickey is manager and proprietor; Frederick Percy, stage manager; Gerald Macklin, musical director; Frank Stark, business manager; Thomas W. Hickey, agent.

Concerning the S. P. C. C.

To the great mass of the theatrical profession, and especially to those who have given the matter any serious thought, the attitude of the Society for the Prevention of Cruelty to Children toward the juveniles of the stage has never been very clearly determined. There arises frequently many cases that seem almost identical, and yet, while the Society may interfere in one, it often does not in the other. For the purpose of learning the exact position of the Society, a MIRROR reporter recently paid a visit to Mr. Elbridge T. Gerry, its President, at the rooms in East Twenty-third street. In prefacing his remarks, Mr. Gerry said that he was extremely glad of the opportunity given him to place the work of the Society in a correct light before the profession through its recognized medium, and that when the position it took was once clearly understood it would be fully appreciated.

"The rule of the Society," said Mr. Gerry, "so far as it relates to the children of the stage, is not to interfere in any way when they are introduced as incident to the play in which they appear; provided, of course, that they are in good health and that no undue strain is put upon them. The Society has never objected when the children are so used. It is when a child is made to sing or dance, or when it is called upon to perform a part where a strain is put upon its physical forces, that the arm of the Society is outstretched to protect it. Now, there is a great distinction between the playing of children and the making of song-and-dance artists out of them. To be educated for the latter calling means their social degradation without any consequent improvement to the morals of the stage. It is the same with the ballet. Children are put on the boards in these cases merely for the object of putting money in the pockets of parents who care nothing for the future of their offspring, and who look upon them as chattels out of whom money is to be made. This the Society objects to more strenuously than anything else—the degradation of children that dissipated parents may live in idleness, being in its view more flagrant than any other crime these people can commit.

"Again, where children are taught to sing and dance at an early age they are deprived of their very necessary education, and grow up ignorant and illiterate. Their minds, even if they do occasionally go to school, are continually running on the one subject—the stage—and they never rise beyond a certain level. It is chiefly girls, too, who are made song-and-dance artists, and their course is easily traced. When the public becomes tired of them as prodigies they drift into dime museums, and then into the dives. They become depraved and are usually ruined before they are sixteen years of age. There may be a few exceptions to this rule, but there are not many.

"As to the juvenile ballet, there is nothing so reprehensible. The great physical exertion prematurely uses up the little ones. They must be about at all hours of the night, they have very little sleep, the nervous system becomes exhausted, and they grow old even while yet young. Then, as to the baneful effects on their morals: I divide into three classes the theatres and places of amusement in which children are made to perform. The first-class theatres are those in which the rules are strictly enforced regarding the admitting of people back of the scenes who have no business there, such as Wallack's and Daly's. The second class is where the rules are not so very particular; and the third class is where such visitors are looked for and expected, and where wine-rooms are provided in which they can become acquainted with the performers, and lounge about between the acts. Besides, there is the lowest class of all, where those who appear on the boards are little less than prostitutes, and mingle in with the audience freely for no other purpose than the following of their calling.

"Now, everyone knows that the infantile song-and-dance artists and the juvenile ballet are never introduced in the first-class theatres as a necessary adjunct to the play produced, and the result is that those educated for these professions begin in the lower-class theatres and culminate in those with wine-room attachments. To show you what temptations lie in the path of those who appear here, I will relate a conversation I had lately. Some time since the Society took out of the Bowery a young girl who was connected with a third-class theatre there. She was very pretty indeed, and though but fifteen years of age was very well developed. Her name, I think, was Bertha. In answer to my questions she said she got through every night between eleven and twelve o'clock. She lived with her sister, who was also an actress.

"'And do you go right home after you are through with the performance?' I asked her.

"'Yes, sir, unless I go with the others and have supper. Sometimes young gentlemen come to see the girls and make arrangements to take them out, and the girls are very good to me and take me sometimes, and we have lots of champagne and wine.'

"'And do you like it?'

"'Indeed I do. If you had to dance as I did you'd be glad to go to supper, too, after you were through.'

"Is it any wonder that these children fall? I am not talking on these points without personal knowledge. My investigations have shown me that a large number of this city's *jeunesse doree* have the *entree* to certain theatres whenever they choose. Is not a girl coming in nightly contact with young men with seemingly nothing but one object in life, with all manner of wrong influences thrown about her, in a fair way to be ruined? I would like to have THE MIRROR understand exactly how we stand on this question. We do not fight the question of the stage. There are very many cases where persons connected with theatrical performances have applied for relief and have found hands willing to aid them in every way. But when the stage is used as an occupation by which money is put into the pockets of those who have the control of children, whether their parents or not, with the effect of exhausting the system of the children and rendering them prematurely old, teaching them a vocation which is in no sense elevating and which is of a merely transient character, so long as it is without the strict letter of the law, we believe it our duty to interfere and to act summarily.

"To illustrate to you what harm can be done by parents and guardians in this way, let me remind you of Linda di Costa. She is a very remarkable child, not fourteen years old yet, a born actress, with a great deal of natural talent, and she had a most wonderful voice. She exhibited and sang at a number of private entertainments and appeared at the Eden Musee. Now her middle register is almost entirely ruined. If she had been given a proper musical education, when she became a woman she would have had a voice almost equal to that of Patti. Now she is still travelling about the country, appearing in parlor concerts at the different watering-places and ruining her voice irretrievably, just to put a few dollars in the pockets of her parents. Then there is little Katie Rooney doing her song-and-dance with that estimable father of hers, Pat Rooney. We've had to stop her over and over again.

"The Society, too, has had to continually interfere in the efforts to organize juvenile opera troupes, in which the children often have to sing and dance whether they are sick or well. We cannot interfere with their learning, you must understand, but the moment that the dancing is exhibited the law steps in. Here is the section of the Penal Code, as amended in 1884, on which all the actions of the Society relating to the stage children are based."

The paragraph shown was as follows, with the words in italics marked by Mr. Gerry:

§ 292. A person who employs, or causes to be employed, or who exhibits, uses or has in his custody for the purpose of exhibiting or employing, any child apparently or actually *under the age of sixteen years*, or who, having the care, custody or control of such a child as parent, relative, guardian, employer, or otherwise, sells, lets out, gives away or in any way procures or consents to the employment or *exhibition* of such a child either

1. As a rope or wire walker, *dancer*, gymnast, contortionist, rider or acrobat; or,
2. In begging or receiving alms, or in any mendicant occupation; or,
3. In peddling, *singing* or *playing upon a musical instrument*, or in a theatrical exhibition, or in any wandering occupation; or,
4. In any indecent or immoral exhibition or practice; or,
5. In any practice or exhibition dangerous or injurious to the life, limb, health or morals of the child—

Is guilty of a misdemeanor. But this section does not apply to the employment of any child as a singer or musician in a church, school or academy, or in teaching or learning the science or practice of music, or as a musician in any concert with the written consent of the Mayor of the city, or the President of the Board of Trustees of the village where such concert takes place.

"Now," continued Mr. Gerry, "there has recently appeared in the newspapers a very artfully-worded advertisement to the effect that the American Opera School of Dancing, in connection with the American Opera season at the Academy of Music, would open at a certain date, that tuition was free, and that the pupils would be graduated into the ballet of the opera as soon as proficiency warranted. Young ladies between the ages of twelve and twenty-one were asked to apply, whether they had experience or not. No law is violated, you know, by teaching girls to dance; but they cannot be exhibited under the age of sixteen, and the sooner the law as it is published in the Penal Code is known and appreciated the better.

"Looking at the question of children on the stage, it is a fact that the theatres really don't want them. Juvenile prodigies are put on generally through the managers being bothered to death by some member of his company who intercedes for some child to be tagged on to a piece when there is no use for it. Managers, as a rule, frown down on the system, and it is the brokers, or middle-men, in the profession who force them on. As an essential to a play they are often very necessary, as in the case of Frou-Frou, A Celebrated Case and other plays. In the case of May Blossom, the theatre was a most respectable one, and the little ones were in the care of a lady, Mrs. Fernandez, who was very careful of them and very attentive to their wants. They only came on for a slight chorus; there was no undue exertion, and their appearance was an incident of the play. The case was submitted to the Society before the piece was produced, and when I investigated and found how well the children were cared for by the lady who had them in charge, I willingly permitted the exhibition.

"At the Bijou Opera House a number of boys were exhibited as an adjunct to the piece in a very unnecessary song-and-dance. A complaint was made to the Society, as there always is in such cases, and I went up at my earliest convenience and made an investigation. There were no girls—only a few boys—but I found out that the work they were doing was much too wearing, and stated to the managers that some of the dancing must be cut out. My advice was followed, as it always is where managers of first-class theatres are concerned. Even where children are used as an adjunct to a play, I have called attention to the fact that they should not be sent home without some nourishment, and most managers now supply the children with a supper of bread or crackers and milk. All of the cases that came before us have to be judged individually, and that is the reason why there is sometimes complaint. Frequently certain things exist in one case that do not in another, and when the decision differs in various cases the ultimatum is not understood, because the facts leading to it are not known. The case closest to the line of the law that I have come across for some time was that of the child in The Silver King. I looked into the case and hesitated to draw the line, for the child used was very mature, although there was considerable for it to do.

"I regard the juvenile opera troupes which start about the country, however, as one of the worst snares for young children—especially girls. An advertisement to the effect that such a company is about to be organized makes them troop to a theatre in shoals. There are a large number of poor parents with a superfluity of children who believe that by putting them into these companies they are getting them a good musical education, and that they will become in time great singers and dancers. Of the hundreds who apply the managers of these troupes select the freshest-looking, and those who give most promise of being physically attractive when they are grown to womanhood. They are then educated in the ordinary stage choruses and ballet dancing, and the company starts out on the road because the Society won't permit them to play in this city. In the country towns which are visited the theatres are what in New York are called third-class. Apart from the dangers which they run into here, you must consider the class of men these young girls come into contact with on the trains—the hangers-on of the troupe. In the little towns a certain *clientele* of young men applaud the performances and speedily become acquainted with the manager.

"After this the work of the young fiends is easy enough. The manager is not averse to become acquainted with them nor to introducing the members of his company to the young men. In this way two-thirds of the young girls are actually ruined. These facts can be attested by the records in this office. Any number of these children have been brought home from out West by this Society, through the work of the connecting chain of societies through the country. They have been taken from the lowest haunts of vice and returned to their parents. Going from place to place with no matron over them, and appearing in garments that are certain to rob them of all decency, is it any wonder that they are ruined when the tempter comes? Perhaps one or two among the company may be vicious and already fallen. It is easy for them to corrupt the rest. Besides, the scant wardrobe and the still scantier opportunity for changing soon engenders a perfect loss of decency. The acquaintance of the other sex, too, is none of the best. Finally, when they get out West the manager, who has pocketed all that was to be made out of the men who hang around the performers, and who pay liberally for the privilege—some of the managers being no better than procurers—leaves the company, the treasurer decamps and the troupe is stranded.

"Many of those who are ruined already leave at once for houses of ill-fame. Others who are not write home for money from their parents or friends, or else themselves drift the way of their sisters. Some may be found later on doing songs-and-dances in a rough Western theatre of the lowest class. Again and again has this Society been appealed to by the parents of these children—hardworking people, most of them. I am not blowing my own trumpet in telling you this. It is the work of the Society. Stop these troupes before the children are all ruined. Were the Society to take its hand off and allow the exhibitions in this city, not a month would pass by before we were flooded with letters from parents. As it is now, you can't imagine how many come to us and beg us almost on their knees to save their children from a life of shame.

"One of the principal reasons why the Society strenuously objects to juvenile ballets and juvenile opera is that the transition period in which the girl ceases to be a girl and becomes a woman, is the period from twelve to sixteen. Let a child in this period overexert itself and there is a marked constitutional effect for life.

That is the very time in which she should not be over-worked or over-strained in any way. In the same way a fine voice may be ruined. After the girl is sixteen she is able to take care of herself and her physical well-being is assured. This is not a matter of theory on my part nor of prejudice or fanaticism. It is a medical fact, and the better class of theatrical people recognize it when it is put fairly before them. In Sieba there were a number of small children I remember, but there was no dancing. They merely appeared in tableaus, and it was hardly a case for our interference. Most reputable managers send to me in advance when anything in which children are to be employed is put on, and in this way much trouble is avoided."

Mrs. E. L. Fernandez, who has almost a monopoly of the business of engaging children for the theatre, said in a recent interview:

"The Society, in my opinion, is perfectly right in its objections to any undue exertion of young people, as well as in its restrictions on song-and-dance acts, gymnastic exercises, tumbling and ballet dancing. They should all be prohibited, because they are detrimental to the children's health, and are only given in theatres and halls where the surroundings are most pernicious. I think, however, that a small speaking part for a child, or the employment of a number of children in a pretty tableau, where they go to dress up the stage, or the singing by them of some simple chorus, is not only not hurtful, but really beneficial, to children, as it brightens them up and makes them smart. At the same time it should not be allowed unless they are under the charge of some person responsible to the manager, and in whom the parents of the children have confidence as well.

"This work I look upon as the only way in which children can earn anything for their families and at the same time continue their education. I made it a rule, and I found that managers were willing to abide by it, that rehearsals should all be called after school hours. As for children going out in travelling companies, I invariably insist on their being accompanied by their mother or a sister. In no instance do I trust them to travel alone. Regarding juvenile opera troupes, I know nothing, although I do not see why, if the children be under the charge of some respectable ladies, they would not be as safe on the road as here.

"The only time in which I had any trouble whatever with the Society was when Cupid was produced at Tony Pastor's last December. Twenty-four children were to appear in it as the crowned heads of Europe—the youngest one being Baby Wood, three years old, who impersonated the Emperor of Germany. The Society forbade their going on. I went to Mr. Gerry and asked him what he objected to. Although a variety theatre, I held that the surroundings of Tony Pastor's were as pure as those of any other theatre. The objection was that the children had to stand too long. I looked into the matter and saw that he was right. As a rule I write to Mr. Gerry and tell him what the children are to do, and ask him to send up one of his officers to see if any objection can be made. I have always been treated well by him, and when last Christmas I got up a tree for the children Mr. Gerry was the first to respond, and most liberally."

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More Agency Abuses.

G. J. Henderson, an actor who has been on the stage for fifteen years, has fallen under the ban of an Agent. Last Fall, through this Agent, he was engaged to play one of the Correspondents in Michael Strogoff. He was guaranteed the full season. At the end of two weeks he was informed by the manager that, through bad business, a reduction of salaries had been decided upon. Mr. Henderson declined to accept the reduction, and left the company. A cheaper man was engaged. Later Mr. Henderson joined the Standard Dramatic company, formed on the commonwealth plan. About the middle of June, while the company was in Towanda, Pa., the actor received a postal-card from the Agent, which read:

"*Have posted you on the Black List.*"

Mr. Henderson had refused to pay an assessment on the Strogoff engagement, and this is why the Agent had black-listed him. The actor declined to pay the commission for the reason that the Agent had not carried out his promise to give him a season's engagement.

But there is another aspect to the case. The Agent is guilty of a violation of the Postal laws, and the actor, if he have the courage, can hale his persecutor to the courts. Even the posting of a Black-List in the Agent's office is a violation of the law. No printed or written matter that is likely to degrade or ridicule a citizen can be disseminated through the mails or in public places. An Agent's office is a place of common resort, and a Black-List posted therein makes the proprietor amenable to the law. Should Mr. Henderson so desire, he can make it very warm for the impudent Agent,

One of the most flagrant cases in connection with the Agencies was related by an actor of considerable ability to a MIRROR reporter yesterday. He said:

"I have always been on the Agents' books, but never once have I obtained an engagement through them. They always seemed to dislike me, because I was so independent. Last Summer I wanted an engagement very badly —that is, I was desirous of closing for the coming season. The Agents did not, apparently, make any effort in my behalf. One day I was walking along rather despondently, when a well-known manager stopped me and asked me if I would play comedy parts in support of a leading star. I accepted his offer and signed the contract. When we opened in New York I was fortunate enough to receive the praise of the press, and the star made me stage manager. To my surprise I shortly afterward received a bill, not alone from the one agent in question, but also from another firm. The two commissions for the same engagement, which they did not obtain for me, amounted to $57. Of course I did not pay either, and nothing will induce me to pay what I consider blackmail. I feel tempted at times when one of these people insults me by asking for the money before my friends, to give him a sound thrashing. I am re engaged by the same ster for the coming season, and I suppose the Agents will demand of me the usual percentage; but they won't get it. I feel sometimes that I shall be compelled to bring suit against one of these people. If I owe him any money he can get it by suing me in the courts, and I will defend the suit.

"While I was stopping at several good hotels in cities where the company was playing, I received the following note, written on a postal-card: 'If you do not remit $—, we will be compelled to write your name upon our Black-List.' Should I receive another of these postals I shall bring suit. Anything an Agent does for me I am willing to pay for, but I will not give away my hard-earned money for nothing."

Edward Aronson has watched the efforts made by the Actors' Fund to supersede and do away with the theatrical agencies with considerable interest.

"I have nothing against the Agents personally," he said in an interview, "and I don't think you will find many managers who have. They are all very nice to us, but when one puts himself in the place of the actor and looks at the system, it is altogether a different matter. What do they really do when you come to think of it? Absolutely nothing but keep a lot of names. Now, when I, as a manager, go to an Agent for a person to fill a position, is it not quite natural for him to give me some one whom he favors, and that the person he favors has just as naturally put up money for the favoritism? The idea of the Actors' Fund is purely a philanthropic one, and the Casino management is very much in favor of it. For ourselves, though, we can't complain, as I said before. These Agencies are not necessary whenever something takes their place. Simply because an Agent gets their address from them seems to put the actors right into the clutches of these people, and they are almost afraid to call their souls their own. It is about time, I think, that such a condition of things should be done away with.

"The howl that has been started already shows that these Agency people are becoming scared at the very start. They say that a Registry at the Actors' Fund cannot succeed. Why don't they give it a month or two and then see whether it does or not? What harm can the trying of it do? The Fund is not making it a money matter. It is trying to aid the profession and the better part of the actors, and the majority of them will realize that fact and appreciate it before very long."

Horace Wall was encountered by a MIRROR reporter near the Morton House.

"I have spoken on this subject before, I know," said Mr. Wall, "but I must congratulate THE MIRROR on the work it is doing. I have been in the business, and I have realized very strongly the fact that, conducted on strictly honest principles, it can never pay. For that reason I had to quit it. To get along the Agency must take extras, and must send in its bills to people for whom it has done no work whatever, trusting to its power and the fear of the actors to have them paid."

"I am waiting," said a well-known advance agent yesterday, "to hear an Agent, who is prejudiced against me, revive some of the charges he made last season. He alleged that I owed him money for an engagement out of which I never received one cent. While I was in the city he contented himself with sending me bills, which went into the fire when received. But when I left the city he abused me calling me a dead-beat, swindler, and other kind names. I will not waste a moment until I have him in the Tombs should he mention my name disrespectfully. In some instances an Agent is useful, but he generally takes advantage of an actor, while he bows down before a manager. I do not think any Agent is making a fortune these days. Actors are discovering that an Agent's ability to procure an engagement is very limited. Every single engagement now open is known to the whole profession, and for any vacancy a manager has fifty direct applications."

"I happen," said a utility man yesterday, "to be a cousin of a prominent star, and although I hold my position solely upon my ability, I am free to confess that I obtained my present position through my relative's influence. The first season I joined the company I was given a larger salary than I told the Agent I would accept for any engagement he might secure for me. He did not get me an engagement, but he sent me a bill for commission upon the salary which I was paid by my relation. I paid it, and the next season I received a similar bill, which I have not yet paid. It would be better for the profession to subscribe and build almshouses for these Agents. They are always running down actors, saying the profession is composed of deadbeats and so on."

Harry M. Pitt believes that he was not fully reported last week on the subject of the Agencies, and he sends the following letter of explanation for publication:

NEW YORK, August 10, 1885.

Editor New York Mirror:

DEAR SIR:—I notice in your issue of August 8 an interview between myself and a MIRROR reporter. This interview as published would imply that I am averse to Dramatic Agencies. That is not the case. I regard a Dramatic Agent as a necessary instrument, but one I should be happy to see abolished when something more beneficial is forthcoming. That something has yet to appear. It is possible, but at present I will not discuss the scheme.

I am reported as saying I never secured an engagement through an Agency until I obtained my present contract, and for that I have to pay a heavy price. True, those were my words; but I added: "The engagement was suggested by and perfected at great trouble—the manager then being abroad and myself in Chicago—through said Agency, and if as pleasantly carried out as I had no doubt it would be, I should have small cause to regret the price.

I likewise gave THE MIRROR reporter some information relative to Registries started at various times in England, and their subsequent failures. There is a plan by which this so-called evil can be eradicated, but the Bureau of the Actors' Fund is fraught with too much danger to admit of the success of such an institution as an actor's aid. Yours faithfully,

HARRY M. PITT.

Like many other professionals, Mr. Pitt manifests a disposition to evince reticence on a subject the discussion of which he probably regards as impolitic, inasmuch as the Agents might at some time or other do him some service. We can readily understand this fearfulness; it is shared by many, and its existence demonstrates the terrifying power wielded by the self-styled "amusement brokers." Mr. Pitt, however, has considered the matter sufficiently to evolve a plan a plan whereby this "so-called evil can be eradicated." But he does not set it forth. We shall be pleased to give the details if they are furnished to us. What danger the Fund's new Bureau is fraught with Mr. Pitt fails to state. Elucidation of this point is also desirable.

The New Outlook.

The people in their experience pass from plane to plane. The burial of a military chief, with national sympathy and accumulated ceremonial, closes an era of war, its trials, its troubles and its triumphs. The scene is shut and the stage waits for a new epoch.

We may, having fully recognized whatever is noble and of good import in the stricken field, see another province. Achilles has left his tent, but there is no Homer to celebrate his entrance into the bivouac of the dead. We may now properly turn our eyes to await the approach of new heroes. As the blare of the trumpet and the roll of the drum dies away in the distance, let us welcome the advance of the lyre, breathing forth songs and pæans glorifying heroism, beauty and love.

Upon the grand climax of arms arise the arts, and we look to the vast field strewn with blood for no growth of dragons' teeth, but rather for the green vine and the fertile olive. Specifically, the harvest we hope for is to be that of the heart and the intellect, and the next champion to enter into the lists, whatever his voice or his weapons, will be clothed in the robes of peaceful achievement.

The course is now open, and invites the drama, pictorial aggrandizement, the sculptured form, and last, but not least, the Muse of Music. In the lyric drama we may hope for an achievement of all the effects of Art in its best estate.

When comes another day of national uprising we will have our theatres opened to plays which respond to the popular heart and touch the popular feelings; scenes of our own and pictures from the life and history of our country. Our marches will be inspired with national airs and grand appeals to the national spirit. Then will our halls and academies of music thrill with the lofty themes enunciated and harmonized by the weird skill of home composers.

Hero and heroine of the grand results in festive movement, assemblage or procession, let them find welcome of their own creation in whatever they may see or hear.

As now tends the age, we shall not lament if our coming pageants bear along representatives of the gentler sex, all alive and aglow with beauty, crowned with the laurel, and sumptuously emblazoning all the arts and pursuits of refined life and a civilization ornamented by the rich endowments of genius laboring for the best results of peace.

We are proud that towards this great issue we have steadily striven, and, if gold symbolizes all that is bright, heavenly and enduring, such is the Golden Age we hopefully await, listening to the measured march and majestic pomp of choral bands and tragic companies, making for the goal of greatest triumphs, the ascendency of the national soul.

The importance lately acquired by the Drama and Music throughout our land portends that the next great material advance will be made in that direction, and that the future camps of the country will be the well-ordered theatres and academies. Unison in the arts may properly and logically follow the union of States by the stress of arms.

Personal.

LANGTRY.—Mrs. Langtry goes on a tour of the English provinces the latter part of the month, appearing in Mr. Will's pretty little play, A Young Tramp.

MORRISON.—Lewis Morrison has been engaged to play leading business with Salvini next season. This arrangement leaves Joseph Haworth to dispose of his services in any manner he deems best. Chizzola was sensible in relinquishing the foolish position he assumed in regard to Mr. Haworth.

COWELL.—Sydney Cowell, greatly benefitted by her holiday, returned from Europe last week. She paid her family a long visit and spent a few days at Brighton and other English watering-places. Miss Cowell left on Monday night for Manchester by-the-sea where she will remain for a fortnight as the guest of her friend, Agnes Booth-Schoeffel.

RHEA.—Rhea opens her season at Trenton, N. J., on August 31, She is booked to June. During this time she will play three engagements in Chicago. The French star has a repertoire of fourteen plays, but will probably confine herself to half a dozen of them. Previous to her engagement in this city, in November, Mr. Howard Carroll will tender her a recep

REHAN.—Arthur Rehan, manager of A Night Off, is considered one of the best swimmers on the Atlantic coast, and is also a very clever boxer. When striking from the shoulder, as he often does, Oliver Doud Byron, his brother-in-law, usually takes the floor in a state of morbid insensibility, from which he recovers only upon administering a draught of his favorite Zinfondelle claret, which he purchases by the barrel.

HOWSON.—John Howson's comedy. Putting on Style, is an adaptation from a French piece called Dust in the Eyes. He tells a Chicago reporter that he has supplemented the two acts by an original one, which will afford him an opportunity of playing the violin and doing some characteristic funny business. Mr. Howson is represented as saying that his sister, Emma, will not travel with him, but this statement lacks confirmation.

LANCASTER.—A paragraph in the *Commercial Advertiser* accrediting Julian Magnus with the authorship of Conscience has drawn forth a letter from A. E. Lancaster, in which he says: "Every word of Conscience was written by myself. All the acts were constructed by me. Mr. Magnus' share consisted in furnishing a brief skeleton of the story, some details of which I modified. As I possess the manuscript of each party, I can prove what I say."

PALMER.—Manager A. M. Palmer will not come to town this (Thursday) afternoon to preside over the special meeting of the Fund Trustees. He has been passing a few days at the Branch. Mr. Palmer will doubtless be able to let some light in upon the rumor regarding a possible dissolution of the partnership with the Messrs. Mallory in the conduct of the Madison Square Theatre. It is the height of improbability that any change will be made. Mr. Palmer's direction of the theatre has been thoroughly in keeping with the tact and taste that have always characterized his managerial work.

False and Malicious.

New Orleans Times Democrat, August 9.

Under the heading "A Dramatic Tempest," the New York *Mercury*, on July 19, purported to describe an altercation between Fanny Davenport and Mme. Selina Dolaro, alleged to have taken place in the office of Harrison Grey Fiske, editor of the NEW YORK MIRROR, which was said to have been interrupted by the sudden appearance of Mr. Price, who, in consequence of what he had heard and seen, had separated from his wife. For this publication Mr. and Mrs. Price and Mr. Fiske have brought suits for libel against the proprietor of the *Mercury*. At the preliminary hearing Miss Davenport said that the story was false and malicious, and written with the object of exposing her to contempt and ridicule. Mr. Price said that the article, as far as it related to him, was false in every particular. An affidavit from Selina Dolaro was also produced, in which she declares that she never met Fanny Davenport in the office of the NEW YORK MIRROR; that she is unacquainted with her; that she never was surprised by her; that she never spoke to her, and in all her life had seen her but three times, and then Fanny Davenport was on the stage. Mme. Dolaro further said that she never told any one that Fanny Davenport suddenly entered the office while she was there.

Professional Doings.

—J. K. Emmet is on his way from Europe.

—Edgar Smith has been engaged for Flora Moore's company.

—Time is all filled for Chapman and Sellers' next Her Atonement tour.

—Philip Phillips, the Singing Pilgrim, is touring interior New York.

—Denman Thompson is playing to good business over the Montana circuit.

—Horace Wigan, a well-known English comedian, died in London on August 8.

—J. B. Hollis has signed with E. A. McDowell for the Wedding Bells company.

—David Braham has completed all of the vocal and orchestra music for Old Lavender.

—Kate Ethel is playing Marie Jansen's part in The Black Hussar at Wallack's this week.

—Milton Nobles has engaged two Pinkerton detectives to ferret out play-pirates in Chicago.

—Edward Warren has been engaged for the juvenile role in the Carrolls' Whose Can it Be.

—Alma Stuart Stanley has left Rankin and Rial's California stock company and is coming East.

—David H. Wheeler will leave the city on Sunday to go in advance of the Capital Prize company.

—Great improvements are being made in the Museum at Jersey City by the new management.

—J. T. McKeever, treasurer of the Madison Square Theatre, is spending the Summer at Schroon Lake.

—When Alice Harrison leaves the Mikado company, Frankie Kemble will replace her in the part of Yum-Yum.

—Haverly's Minstrels had a very auspicious opening at the Baldwin Theatre, San Francisco, on Monday night.

—Harry Townsend, supported by Arthur Montgomery, will go on tour with a repertoire of tragedy. His company is not yet filled.

—Charles Cornelius, a Pacific Coast manager, is coming East to engage a minstrel company for the Standard Theatre, San Francisco.

—The regular season of Sunday night concerts at the Casino will begin early in September, and among the artists who will assist will probably be Mme. Judic.

—Pauline Markham opens at English's Opera House, Indianapolis, on Sept. 7. Dolly's Luck has had a dress rehearsal, and critics present predicted success for it.

—R. E. Stevens is booking time for the Bidwell theatres in New Orleans for the Exposition season. Mr. Bidwell will remain at the Coleman House, this city, until Sept. 5.

—Rehearsals of Favette are to begin next week. The part of Picot, the page, in which Ida Mulle made such a hit at the Union Square Theatre, will be played by Eliza Long.

—Howard P. Taylor has placed his play, Caprice, on the market. He warns the unscrupulous against infringement, and will negotiate with responsible managers or stars only.

—The Roland Reed company begin rehearsals at the Union Squre Theatre on Thursday, August 20. Nathaniel Childs will assist Mr. Mortimer in the business department during this tour.

—Ed. Bloom's contract with the Bijou management will expire on Sept. 1, and he will then be disengaged. He is now looking for a position in which his well-known abilities can be utilized.

—Doré Davidson has sold all the right and title which he possessed in the play of Called Back to C. H. Glenny, who has, in turn, contracted with Ed. Sheridan, of Detroit, to put it on the road.

—Rudolph Aronson's new march, "The Nation's Hero," written as a tribute to the memory of General Grant, was played at last Sunday night's concert, and was redemanded by a large audience.

—Among the people engaged for James Matlack's Celebrated Case company are Sadie McVicker and Alice Spencer, both pupils of the Lyceum School of Acting, and Little Madge Westley.

—The following people go with Murray and Murphy: Loie Fuller, Annie Ware, Emily Stowe, C. W. Young, C. A. Loder and Percy Loraine. S. P. Norman will manage, and A. H. Christianson be advance agent.

—Alfred Thompson received a letter yesterday from William Telbin, the well known English scenic artist, stating that he is preparing six new sets for Irving's revival of Faust at the Lyceum Theatre. The roof of the theatre, which is sixty feet high, is to be raised twenty-eight feet more. It is the intention of the Mather management to produce Faust in New York.

—Tony Hart and his company start for Burlington, Vt., to-day (Thursday). Mrs. Hart is sufficiently recovered to go along. The lady has dropped Gertie Granville as a *nom de theatre*, and will hereafter be known as Mrs. Tony Hart. Manager Parker will travel with the company for a week or so, and then return to New York to complete the arrangements for the tour.

—James O. Barrows has bought his partner's interest in the Professor tour.

—The fiftieth representation of Nanon at the Casino will be given on Saturday night. New verses will be introduced by both Francis Wilson and William H. Fitzgerald to celebrate the occasion.

—Joaquin Miller a few days ago secured a judgment against Charles B. Palmer and George Ulmer for several thousands of dollars damages, they having played '49 for some time without his authority. Mr. Ulmer was served by a U. S. Marshal Monday on the Square. Palmer (who is also known as Denison) is in the West, but the Marshal is looking for him.

—C. R. Gardiner and Elliot Barnes will send out a combination playing seven manuscript plays owned by them, including Only a Farmer's Daughter, Only a Woman's Heart, A Strange Love, The Blue and the Grey, The Deserted Daughter. A company is being engaged and the dates for the entire season are nearly closed. It will be called C. R. Gardiner's Dramatic combination.

—The cast of Chatter, which opens at Wallack's on Monday next, is as follows: Mathilde Cottrelly, Olga Brandon, Genevieve Reynolds, Jennie Reiffarth, Kate Ethel, Kitty Wilson, Clara Allen, Louise Delmar, De Wolf Hopper, Charles Plunkett, Edwin Hoff, Harry McDonough, Gustave Frankel, Mountjoy Walker, L. M. Hall and Charles Jones. Signor Novellis will conduct the orchestra.

—Carrie Swain has always been noted for her good swimming. For the past few weeks not a morning has passed in which she did not spend a greater part of the time at the Harlem River Baths. With Frank L. Gardner, who is also somewhat of a star in the art natatorial, she recently swam across the Harlem River to the island opposite the baths.

—The Madison Square Garden has been leased to William Eaton, a well known live-stock dealer, at an annual rental of $75,000. of this sum Mr. Eaton has arranged time with circuses and other entertainments, which pay fully $50,000, so that all he has to do is provide the remaining $25,000. He will doubtless make money on the investment.

—The Carrolls, who are to open the season at the Lee Avenue Academy of Music, Brooklyn on the 31st, with their new play, Whose Can it Be?, have secured a company consisting of Lillian Lewis, Marie Muloch, Patrice, Richard M. Carroll, Edward Warren, Edwin H. Carroll, Harry Horn and Richard F. Carroll. The piece is now in rehearsal at Pastor's. William H. McGiven goes as business manager, and Harry W. Sewall as manager.

—As an advertisement for the performance of A Pair of Kids, Ezra Kendall has struck upon the novel idea of having the two infants who appear in the climax wheeled about Fourteenth street every evening in a double carriage by a very pretty nurse girl wearing a French cap. The play has been materially strengthened since its first production, and several changes will be made in the cast on Monday evening that are sure to better the presentation.

—Alfred Phillips has been rehearsing for two weeks the company with which he will produce Caught On at the Union Square Theatre on August 31. Frankie Kemble does not go with him. He has engaged Kate Foley in her place. The company embraces Frances Field, Laura Johnson, Harry Warren, John Lessinger, Joseph Nagle, S. S. Block, Allie and Venie Phillips, Ed. Sylvester and J. H. Shewell.

—Edwin F. Mayo recently played Davy Crockett, at Canton, Pa., to a house packed to the doors. Nellie Mayo, the daughter of Frank Mayo, supported her brother, playing Eleanor Vaughn, Remembering that she is not yet fourteen years old, and that it was her first appearance on the stage, her performance was a pronounced success. Harry Davenport played Major Royston; T. H. Conly, Oscar Crampton, and Mr. Poor, Neil Crampton. Master Wilson was the Bob. All acquitted themselves with credit.

—E. A. McDowell and Fanny Reeves began rehearsals at the Madison Square Theatre Monday for their piece, Wedding Bells, by George Fawcett Rowe. They will continue them until the 20th. Their season opens at Elmira on the 31st. Mr. McDowell has received an offer to play at one of the leading theatres in San Francisco, and has secured time for the Western country, playing toward Denver and Salt Lake City. Mr. Rowe is rehearsing the company. Jesse Williams will arrange the music.

—On Sunday Sydney Rosenfeld held quite a reception at Ludlow Street Jail. Francis Wilson and J. H. Ryley called during the day and offered to pay the $750 fine; but the librettist refused and said he would work his fine out. His wife, Genee Holtzmeyer, remains with him all day. Stetson, so Rosenfeld says, has agreed to produce The Mystic Isle on August 24 at the Fifth Avenue. Max Freeman called at the jail and offered to engage and rehearse the company. Rosenfeld says he can earn about $75 a week in confinement, and he declines to go into debt to any friends. He prefers to be a martyr.

—Rehearsals of Old Lavender are going steadily forward at Harrigan's Park Theatre. The Owl Club scene, by Charles Witham, is said to be very handsome, while the music that has been written by David Braham for the piece is said to be the prettiest that the composer has ever put pen to. The orchestra and orchestra circle of the theatre have been seated with new opera chairs of the most modern and comfortable style, upholstered in rich velvet plush by B. H. Krechling. All of the painting and decorations, which are now completed, was done by W. H. Smith, and reflects much credit on the gentleman. The carpenter work was done by Alexander Steel.

—Horace Wall, who has been in the city for a number of weeks booking attractions for the New Haven Opera House, has almost completed his work. During his absence the theatre is being greatly improved and altered, at an expense of $5,000. As it was built in the old style, Mr. Wall has made arrangements to have it modernized. New scenery is being painted by George Heineman, of the Union Square Theatre. By the alterations 200 more seats will be added. From the present outlook the house will not be opened until the middle of September. Among the attractions booked are W. J. Scanlan, Alice Harrison, Carrie Swain, Shadows of a Great City, Excelsior Folly company, Kate Claxton, J. B. Polk, Kate Castleton, We, Us & Co., Alone in London and Clara Morris,

Recollections of a Costumer.

Down on Bourbon street, in the French quarter of New Orleans, is a rambling, shabby old house that stands in the shade like a poverty-stricken relation of the more pretentious residences around. The half-patched walls are stained and mildewed, a broad, sprawling gallery creeps in a decrepit fashion around two sides of it, casting an ill-shapen shadow on the time-blackened walls. There lives a woman who has all her life been familiar with the greatest operatic singers of the past and present generations. She is a well-known costumer, and has draped half the world's greatest singers and actresses, numbering among her patrons renowned prima donnas as well as noble court ladies of Europe. When only fifteen years old, the Madame was appointed leading costumer in a Paris theatre. She travelled extensively in this capacity, and it was in Stockholm that she first met Jenny Lind.

"Jenny's father," said the old lady, "at that time taught school at the rate of thirty cents a month for each scholar. Jenny made her debut in Stockholm, and I dressed her. I remember when she was but a child of fifteen years, she was to sing one night in a role that required a white silk dress. She came to me in despair, with the tears shining in her eyes, to beg me to borrow an old silk dress for her, as she had no money to purchase a costume. I felt sorry for the poor child, and so went to a friend of mine who was then a great actress and playing in Stockholm. I told her Jennie's story, and asked her to lend me a cast-off silk. She was a kind-hearted woman, and gave me an elegant white silk, richly embroidered. By dint of cutting here and refitting there, I managed to make a handsome costume. Jenny was charmed, of course, but her gratitude did not last long. As she became more famous and rose still higher in the world, she soon forgot the woman to whom she owed a debt of gratitude and refused to recognize her. She was always difficult to please. I made nearly every one of her dresses, and it was trying work. She was very homely and had a bad figure, and expected me to cover up all defects of personal charms. But that I could not do, with all my skill, and she would sometimes become very cross in consequence.

"I went to New York in 1847 on purpose to attend her debut before an American audience. She was famous and could sing like a bird; but she could not sing everything. La Juive was her best opera, and she was matchless in La Favorita; but she could not sing Norma.

"In 1827 I met Sontag in London. She was then singing in La Pie Voleuse, and setting all Europe half wild. She was slender and well-formed when a young girl, but became very stout when she was thirty years old.

"Among my oldest patrons was Fanny Ellsler, the most charming and wonderful being that ever whirled in gauze skirts. Although fond of making money, she was also generous to a fault. When she appeared in Rome she created the greatest excitement among men, women and children, and was paid the honor of a visit from the Pope himself.

"But the family I was best acquainted with was the Patti family. I knew them all well, and was an intimate friend of Adelina's mother, who was a splendid actress. Amelia Patti, who married Strakosch, was little short of an angel; but Adelina was a little demon. Amelia, as you may perhaps know, was married to Mr. Strakosch in New Orleans at the Jesuits' church, and I was present at the marriage. During her engagement here she ordered on short notice a green satin dress from a Canal street modiste. Two hours before the performance she sent for me to come immediately. I found her crying as if her heart would break over the dress, that turned out to be a great botch. I dried her eyes and fixed the dress, and that evening she made me sup with her. She always left six opera tickets for me every night in her room under the candlestick. She was a sweet, good woman. Ah, *mon Dieu*, what a contrast to fiery little Adelina.

"When Strakosch first brought Adelina to New Orleans she was but ten years old. She ruled the whole company. Everything she put her black eyes on she insisted upon having, and would take no denial. I remember one time when she wanted something absurd and impossible. Strakosch tried to pacify her and said:

" 'Do be reasonable, my child, for you cannot have it.'

"She flew at him like a little tigress, swore she would not sing a note, and then threw herself on the floor and screamed until she was black in the face. She disappointed him in two concerts that way. One cause of my dislike to her was her ill-treatment of her family, and especially of Amelia. Adelina was under engagement with Strakosch for a European tour, and refused to go unless he would leave his wife in New York.

"I have had a long experience with singers and actresses, and have generally found them nice to deal with, but high-tempered. I became very well acquainted with Ambre, who was an exceedingly modest and pleasant lady, and I learned to know that all the slanders sent abroad concerning her and M. Journie were false. Journie was her best and only friend, and devoted to the interests of herself and her husband."

At this pause in the conversation the Madame fished up from a mass of stage finery, spangles and bits of satin, two large albums, containing the portraits of famous singers and actors collected during the sixty years of the old lady's business career. All of them bore the autograph of the original, and on many of them were penciled a line of remembrance and friendship. It is such a collection as would to-day prove priceless, but no amount of money would induce the old lady to part with a single picture. They are to her the children of her past.

I've read no end of prettily pathetic stories concerning Nilsson's childhood—of how she used to wander barefoot in the wake of itinerant country shows and sing her sweet Swedish songs for the pleasure of the loutish lads. Her voice was unskilled then, and she sang as a bird sings. Only it happens that these stories of the barefoot maid have all been trumped up. Nilsson's father and mother were very respectable, well-to-do, God-fearing Swedish folk. They'd no money to waste on music-teachers and such luxuries, and probably if it had not been for the happy intervention of a certain rich friend of Christine's, who guessed at the jewel she carried in her slim throat and packed her off to the Paris Conservatory, the world would have been the poorer in the list of singing-birds. And, by the way, one day in Paris, and while she was still a young girl, Nilsson was invited to spend the day at a certain French *pension*, or boarding-school. Shortly after her arrival within the prim precincts of the school, the preceptress invited her guest into the school-room. Here were gathered a score or more of young girls of almost every nationality.

"Mademoiselle," said the stately Madame, "choose of these young ladies one who shall have the pleasure of spending to-day with you."

Christine looked down the long line of pretty faces, and finally went up to one fair young girl, saying:

"I should like to have this one come with us."

The friendship thus begun has never faltered nor faded. The school-girl who was the means of first introducing the Swedish singing-bird to the American colony of Paris is now Mrs. Walker Fearn, of New Orleans, a cousin of General Grant, and whose husband lately received a foreign ministry appointment.

BESSIE BERNARD.

Good Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, August 12.—Fantine had a large house at its revival at the Boston Museum. J. B. Mason had a rousing reception. Corinne and her company in Chimes of Normandy at Oakland Garden, had a large audience. Barlow, Wilson and Rankin's Minstrels opened the preliminary season at the Boston Theatre to a good house.

It is announced that the American tour of Judic will close her stage career. She began as a ballad-singer, and in one city arose to be a queen of vaudeville comedy. Judic has saved her earnings, and is now a comparatively wealthy woman. She was married in 1868 and has one daughter,

Although the change was not announced on the bills, a new little pig made its debut at the Casino on Tuesday night. For a long time the waywardness of the original pig had made the engagement of an understudy not only necessary, but imperative, and for several nights the young porcine had been kept in the wings watching the movements and noticing the peculiar squeal of his predecessor. Whether it was through an unexpected attack of the *gros tête* or not, may never be known; but on Monday evening the old member of the cast began "mugging" to such an extent that undue attention was drawn to it. With a carelessness that was quite reprehensible, it missed the rehearsal on Tuesday morning also, and orders were at once given that it be discharged, which was done. As yet the animal has not made its appearance on the Square, but it is expected every day. The debut of the understudy was a decided success. The voice is a cross between Francis Wilson's and Roland Reed's, but no fault whatever can be found with its acting.

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